MARVELMANIA MAGAZINE 2

JACK KIRBY- PORTFOLIO

The entire staff of MARVELMANIA was saddened recently to learn of Jack Kirby's plans to leave the Marvel Comics Group. It wasn't long after we heard the news that someone suggested that some kind of tribute might well be in order...Some kind of presentation to honor Jack Kirby's immense talents and to create a sort of lasting testimonial to his abilities which his many followers could treasure...Hence, the creation of this tribute portfolio, the first in a series of Bullpen bonuses.

This portfolio is a one-printing-item! There will be one and only one press run of it--enough to accomodate Kirby's many fans and no more. This is not an addition to our catalog...Merely a one-shot offer which you must take advantage of now or not at all.

The Jack Kirby portfolio consists of a sturdy folder in which we have presented what we feel are items no Marvel fan will want to miss out on.. Included in it is a photo of Kirby himself at work, the text of a recent interview with him discussing his work and some of his experiences, and twelve drawings...never before published...reproduced directly from Kirby's pencils, before inking. These include pages pencilled for Marvel, but never turned in...as well as a few surprises. For you art fans, this is a rare and seldom opportunity to observe drawings before they are inked and we think you'll agree that there is quite a difference. As this newsletter goes to press, the exact contents have not been finalized, but we're sure all Marvel fans will be more than pleased with it.

In our first ad for this item, we announced May 30 as the deadline date for orders. Our feelings were that that date would afford everyone an opportunity to get their orders in on time. We were, however, swamped with requests from members to extend the deadline or reserve them a kit because they didn't have time to get it in, so...

We will run extra copies of the portfolio and keep them in stock, selling them on a first come--first served basis. The supply is limited, so hurry!

The price has been set at one and a half dollars each plus twenty-five cents postage. ($1.50 + 25¢ postage) If you wish to order more than one set, do so now as the supply will soon be out.

MARVELMANIA MONTHLY MAGAZINE NO. 2

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AND THE REST OF THE GANG AT THE
MARVEL COMICS GROUP

Contents

EDITORIAL----4
LETTERS TO THE EDITOR----5
MEET MIKE ROYER----7
MARVELMANIA MOVIE REVIEW----9
THE COMIC REVIEW----10
ROY'S ROSTRUM by Roy Thomas----12
MARVELMANIA CLUB NEWS----14
ABOUT THE BACK COVER----15
SPIDER-MAN VISITS CITRUS COLLEGE----16
CORRESPONDENCE CORNER----17
BACK ISSUE TRADING POST----17
THE COMING OF THE AVENGERS by Tony Isabella----18
COSMIC CHASMS by Charles Meyerson----21
RED SKULL REPORT--Carl Koegel----22
MARVEL READERS TEST by Norm Labelle----24
VAL-LARR by Dave Cockrum----26
DOOM'S DISPATCH by Bruce Simon----27
COVERS TO COME----29
MARVEL NEWS----30
CONTEST ANNOUNCEMENT----31
COMING ATTRACTIONS----31

ART CREDITS
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CHANGE OF ADDRESS: Please notify us as soon as possible and please include the label from your most recent issue. Allow 3-4 weeks, if possible.

SUBMISSIONS: Art and articles from members are always welcomed, as are letters of comment. If you desire a reply and/or return of your submission, please enclose a stamped, self-addressed envelope with your order and remember that even though it isn't possible to answer every letter, we read and consider everything that we receive.

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BACK ISSUES are being sold in the box on page 24.

In case you missed the number on the Table of Contents page, this is our second issue. I tell you that to reinforce the concept in your little cranium. Now, honestly--You really didn't think we'd make it, did you?

The mail has been downright overwhelming and all the other departments are starting to get jealous of Dept. F. Please don't divide your loyalty--Give the other ones a chance. And a personal thank you to everyone who sent such nice letters. I couldn't answer every one, but I could read every one and the entire staff is grateful for each and every comment or suggestion. We will use some of them--We already have. One thing this publication will never do is stand still. I intend to continue to raise the level of quality...to try new things...to change and to experiment...There is always a better way to do something and I'm gonna find it!

A few changes in this issue are worthy of discussion. The series on biographies of our staff has been dropped (or, at least, postponed) because I learned I was next in line. There are limits to even my conceit.

It is also worth noting that our requests for art and articles from you members did not go unheeded. We have file-folders full of material and we wish we could publish everything that deserves to be. We would if our printing bill weren't so high already. This company is a self-contained paper shortage in itself! Just the other day, we got a letter from the head of the Lumberjack's Union pleading with us not to print up any more questionnaires until we give them some time to plant more trees. How can you ignore a plea like that?

A word about our production schedule on this magazine...HA! It says somewhere that this is a monthly publication and that it shall be. We must warn you though that it does take a few months to figure out what we're doing, so if your issue is a week or so late, don't worry! You will get what you paid for and then some. If it means delaying an issue a week so that some crucial article may be included, we shall do just that!

Special thanks go out this issue to (in alphabetical order:) Mike Royer and Roy Thomas--Not only for their contributions but for words of advice, special consultation, and serving as a general source of inspiration. Special thanks also go out to (also in alphabetical order:) Jack Kirby. He always does something to warrant our appreciation!

The contents of this issue are slightly altered and they, for the most part, speak for themselves. We welcome your opinions and suggestions, as always, and if you think you can do better, put your pencil where your mouth is!

I'm getting sick of thanking everybody, so this'll be the last time this issue: Thank you to all you members who also sent us copies of your own fanzines to see. Not only is the entire staff interested in seeing such things, but we have some place to steal our ideas!

This brings us to the close of another whoopee Editorial. And if you're wondering what that picture is at the top, it's Johnny Romita's cover for this year's Fantastic Four annual which reprints, among other classics, the Sub-Mariner story from the first F.F. Annual. See ya next month and Eschew obfuscation!

MARK EVANIER

--Mark Evanier
Editor and all-around nice guy

LETTERS TO THE EDITOR

[Ordinarily, we hate to see a letter column crammed full of praise letters and would be very bored by such a column. We find ourselves, however, in the situation where we have nothing to print but praise letters...No one disliked the first issue (or if they did, they neglected to tell us!) so we have nothing to print but praise letters. So--We yield to baser instincts and run a column full of nothing but praise and do hereby vow not to do it again. Repeat--You can send us all the rave letters you want, but from now on, this column will be comprised of nothing but interesting comments about the content of the magazine. Discuss an article or make a correction to it...Do something but please don't praise us! We're sick of it!--The Editors]

Dear Mark,

I am extremely impressed and pleased with MARVELMANIA and the club mag, and I hope to see the club go far. This is the greatest single acheivment in comic fandom. I enjoyed, thoroughly, the first regular issue and would like to make a few commentes.

Tony Isabella's Avengers article was good, but just for the record, I'd like to point out a minor error in the facts in it. When talking about issue #10, where the Avengers fought Immortus, Tony says that after the battle, and after Cap's many spectacular feats, that Cap realizes that he does have a valued position in the Avengers, and this improves his disposition, which shows up later in the following issues. However, in that issue, when the Enchantress realized that they have lost the battle, she sends everyone back to a time just before it all happened and then she made sure that the encounter would never take place. Therefore, to the Avengers, the incidents never occurred, and Cap never got the psychological satisfaction of defeating an entire castle, and never (or at least not at that time or because of that) realizes that he has a value to the Avengers. This is a minor fault to harp on, but I'd like to see the facts straight. My applause to Tony Isabella for an otherwise perfect article.

--Tim Head
200 Argyle Court
Mary Esther, Fla. 32569

Dear Mark,

I just want to say that you've got a good start. MMM#1 was 100% better than the test issue you sent out to all Marvelmaniacs! With more pages, better printing, and better contents, I'm more than happy to pay 50¢ for such a quality magazine. In fact, I can't see how you can afford it. I'm not complaining--I just can't understand how you do it. I've come to the conclusion that it is volume-quantity. What other reason could there be?

--Bill G. Wilson
1535 Oneida Dr.
Clairton, Pa. 15025

[We get our staples wholesale!
--Mark]

Dear Mark,

Many thanks for Marvelmania Monthly. I really didn't think it would be worth the price.

It's a shame that Jack Kirby decided to leave Marvel. What he has done cannot be measured.

I wasn't able to figure out if Graphic Traffic was truth or fiction until you got up to the part about the Red Skull.

Jim Steranko's back cover was...was...they're no adjectives left to describe it! All in all, a good ish and I'm looking for more.

--Mark Der Marderosian
230 Melrose St.
Auburndale, Mass. 02166

[That does it! So far, all we have run is stupid praise letters! What kind of a letter column is this? (An egotistical one, to be sure) So we're going to get it out of our systems on the next page...]

LETTERS TO THE EDITOR

KAPSULE KOMMENTS

...Your first issue was dynamite! It was put together very well and worth the subscription price alone.
--Vito Marangi, Jr.

...I just finished reading the Graphic Traffic article and it was sensational. The way you put it, I couldn't tell if it was fiction or not. I really mean it!
--Jay Beyda

...the greatest thing to happen to Marvel since the Fantastic Four!
--Max Carnly

[I think that was supposed to be some sort of a pun!]

...I just read your April issue and I thought it was really great!
--John Sullivan

...Your magazine is great and issue #1 was superior!
--James Schmachtenberg

...It's even better than Alter Ego!
--Bob Garrison

[Roy Thomas, eat your heart out!]

...It was great!
--Peter Gross

...Out of sight!
--David Dayton

...Gee, the M.M.M.S. was never like this.
--Stefan Petrucha

...On the whole, it's very good, but there are a few things that I think could be improved. In the Letters page, when something is said that needs commenting on, please comment on it.
--Duffy Vohland

[No comment!]

...I liked the idea of Doom's Dispatch. Since somebody had to take over the chores of answering everybody's questions about this and that, he's a good man--a this and that man.
--Tim Patterson

...I don't see how you can print such a fabulous magazine for a mere 50¢ an issue.
--Mike McKeegan

..."Toys for Tots" was the best-presented article; more of the same would be welcomed by this fan. A good feature and great publicity.
--Bill Cantey

...Thanks for the issue. It's interesting to read what's going on in the industry!
--Steve Ditko

[Who??]

...The Correspondence Corner and Back Issue Trading Post are excellent ideas and should be kept. Also, keep Doom's Dispatch!
--Wilson Fong

...Get rid of the Correspondence Corner and Doom's Dispatch!
--Tony Isabella

...It's a real good mag. How about enlarging the print a little?
--Adrienne Fein

...It was fantastic. Love those uninked Kirby pencilings and its interesting to see his pencils untouched.
--Brian Balistreri

...Seeing this first issue makes me proud I am a club member with a twelve-month subscription!
--Robert M. Pinaha

AND LAST, BUT NOT LEAST...

...Not bad--Could be improved.
--Robert Vann

[There's one in every bunch!]

KAPSULE KWESTIONS

...How come "Stan's Soapbox" was not exclusive, as you said it would be?
--Mark Fowler

[It would have been--At least, we would have run it several months before it appeared in the comics had it not been for a postal strike, among other delaying factors!]

...Can you (I) have something in more than one column? (i.e. Doom's Dispatch and Letters to the Editor)
--Edward Alexander

[Sure, if you ask politely!]

...Who or what is Talon?
--Dan Bischoff

[Talon is a "sword and sorcery type" character, created and owned by one Jim Steranko. Jim will soon be putting out a mag of Talon's adventures...We'll keep you posted!]

...In the Correspondence Corner, where are the girl's names?
--Tim McHugh

[What do you think this is? A computer dating-service? Maybe none of our female members can write!]

...Marvel Revisited was the second-best article in the zine, surpassed only by your own Graphic Traffic. Would you mind telling us some of the places Graphic Traffic has appeared in?
--Neal Pozner

[I've got a wastebasket at my home that's full of them!]

...Say, who writes those unsigned columns like the club news and Marvel news sections, anyway?
--Rick Wernli

[Such articles usually come about as a result of brainstorming between the Associate Editor, Steve Sherman, and myself. We tried using an infinite number of monkeys, but we just didn't get the quality we wanted!]

SEND THOSE LETTERS TO:

MARVELMANIA MAGAZINE
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P.O.B. #718
CULVER CITY, CA. 90230

STEP RIGHT UP, GANG, AND MEET MIKE ROYER--

whose artistic abilities you have enjoyed in Creepy, Eerie, Vampirella, Tarzan, Magnus--Robot Fighter, and even an occasional Camelot coloring book. Mike has contributed more than his share of work to the MARVELMANIA dynasty, what with inking some of our Jack Kirby-pencilled items and adding his lettering pen here and there. Above, Mike looks up from his work only long enough to ask who stole his India ink.

MIKE ROYER
15 MIN. SKETCH

MOVIE REVIEW

"A Boy Named Charlie Brown"

The reviews of "A Boy Named Charlie Brown", the new Peanuts full-length feature have not all been favorable. Those that were favorable did not seem to be wholly objective. It doesn't seem logical, after all, that this picture should be anything but what it pretends to be...A feature-length version of one of those cute little T.V. specials based upon those cute little comic strips by Charles Schulz. The film is not, however, what you would expect.

Not a great deal of work has gone into the production, obviously in an attempt to get the product out while the market is still "hot" on Peanuts merchandise. The animation, to be totally blatant about the matter, is shoddy. Offhand, we can't think of another major, animated feature which has ever had such poor animation. Certainly nothing this bad has ever come from Walt Disney and just as certainly not from the Hanna-Barbera studios where the economic reality of limited animation has been used, at the very least, to its best advantage. The Peanuts characters have not been "brought-to-life on-the-screen". It is rather surprising that any of them ever move. Then too, there are the spots in the film in which one character has a long speech to deliever and the other characters in the scene are "frozen"--That is, since they are not the focal point of the action, the camera uses the same drawing and holds it on the screen for a period of minutes. It's an economy measure, of course, and very common in producing low-budget cartoons and weekly series. It might not be so distressing in Charlie Brown, though, if the drawing they chose to stop on wasn't the worst possible one--The one drawing out of a series that looks more than any other like it was drawn by someone doing a very bad imitation of Charles Schulz.

--Which brings us to what, more than any other single factor, is wrong with the attempts to bring Peanuts to life on T.V. and in movies. The strip has always been nothing more than a manifestation of the talents of a certain brilliant cartoonist up in Sebastopol, California. In coming to life, Charlie Brown and company have gone into the hands of a lot of people who, if they do truly appreciate the genius of the strip, are only appreciating the surface aspects. Indeed, the artists for the cartoons do a decent enough job of copying the old Schulz style on the characters but they forgot about all the rest of the artwork for the show. The backgrounds, for example, are not of the Peanuts environment. Charlie, Snoopy, Linus, Lucy, Patty, Shermy, Schroeder, Violet, Frieda, Faron, Five, Sally, Pig Pen, Peppermint Patty, Roy, and the rest of the gang have always operated in a controlled environment comprised of medium-distance surface shots. In the cartoons, all of this is forgotten. The backgrounds are mostly rendered in that annoying style which results when professional artists try to draw like children do--Try to make their drawings have a primitive, unspoiled effect. It never works. It looks awful. And it clashes with the neatly-rendered Schulz style. Then too, at periodic intervals in the film--often for no good reason--the style lapses into what may be described as "semi-psychedlic"; Little "artsy" effects of abstractions which fail, not because they're badly done, but because they're in contradiction to everything that is Peanuts. In short, the graphics don't work.

Of course, to blame only the drawings would be letting the script off the hook too easily. It is strung together, for the most part, out of old Peanuts strips. Schulz, himself, wrote the plot which connects them. That plot involves a Spelling Bee and our own Charlie Brown is his school's entrant. Charlie is the whole show...No other member of the Peanuts troupe is worth mentioning for his part or her part in the action. It just goes to show that a body can get pretty sick of an hour and a half of Charlie Brown and only Charlie Brown.

And, as a final gripe, that sweet and jazzy piano music which, so perfectly,

CONTINUED...

MOVIE REVIEW
• continued •

underscored the T.V. shows is practically non-existant. In its place we have Rod McKuen singing several of his own compositions, written especially for the movie. Exactly what movie he was writing them for is not certain. After hearing them, we were almost willing to take bets that Rod McKuen hasn't read a Peanuts strip in his life.

But all is not sweetness and light...Some of the Peanuts magic does get through. Snoopy--in the few instances when he gets to perform--is splendid. He dances around as happily as ever playing on an instrument called a Jew's Harp. On ice, he is a great Hockey player in a delightful sequence. Back up on his doghouse, he is the World War I Flying Ace, in a sequence they clipped out of an earlier T.V. special, as he goes out to search for the infamous Red Baron...Or, at least, Enemy Ace! Lucy's around, as well, collecting her nickels for curbside psychiatry...This time, projecting Charlie Brown and his many faults onto a screen for clinical evaluation and study. Linus gives his blanket to Charlie Brown for good luck when Charlie goes away to the Spelling Bee. Better Linus had given his left arm, for he is subject to dizzy spells, fainting, and all-around over-acting without his blanket. No other characters make significant appearances.

The younger kids will probably like "A Boy Named Charlie Brown" because, despite its faults, it is one of the few things being produced for kids today. Students of animation and film technique will be disappointed, for the flaws are as visible as the nose on Snoopy's face. It does, however, have a lot going for it: The inherent cuteness of the characters; the inborn familiarity and identification the audience has with the characters; the bright, cheerful mood which permeates all but the very end.

They had a lot to work with and they ended up with a lot less than they should have. It's a fun film, but it could have been more so.

THE COMIC REVIEW

...AND A NEW DEPARTMENT MAKES ITS DEBUT IN OUR MAGAZINE! AS WE ARE ALL INTERESTED IN THE CURRENT NEWSSTAND NOTABLES, AND IT'S ALWAYS INTERESTING TO COMPARE NOTES ON A PARTICULAR ISSUE, WE INSTITUTE OUR COMIC REVIEW SECTION--AND JUST TO MAKE IT REALLY INTERESTING, WE PROVIDE BOTH PRO AND CON REVIEWS..

PRO

AMAZING ADVENTURES #1

Marvel has more good characters not being used than most companies are currently using. Obviously, the ultimate would be to give every character of this category his own magazine and we all know that isn't practical. The next best suggestion has been reached, however, in the form of new split books like these and the selections are excellent. The Inhumans are, of course, one of the supreme Marvel developments since they started and Jack Kirby, of course, is the only one to draw them. That's enough praise except to say that one cannot get enough of it. The Black Widow came as something of a surprise. It would seem that there are other characters more deserving but that may be because the Black Widow was never so dynamic as she is now. In the first issue, we were amazed at how much was packed into only ten pages! Hopefully, Marvel will continue to develop characters so well. Buscema and Verpoorten are as good as any and scripter Gary Friedrich carefully avoided the obvious pitfall of making the lady just a female Spidey.

CON

AMAZING ADVENTURES #1

Question: How could a comic company take two of the best pencillers around and put them on two strips with such potential in a new comic and come up with such a nothing? Answer: It isn't easy--What looked like a most promising comic was dull and far from what it should have been. The Inhumans deserved their own comic years ago but didn't get it. Since then, they have been generally forgotten and neglected, not only by the readers but also by the staff, as whatever it was that made the Inhumans so interesting supporting characters in the F.F. has been lost. They just aren't interesting! And Chic Stone has also forgotten how to ink Jack Kirby! As for the Black Widow, Marvel seemed to have something going when she guested with Spidey. But it wasn't enough to carry her own strip. Okay, so Buscema draws her so pretty you can't dislike her...But looks are not enough and someone forgot to give a good think to her powers and motivations before this issue was drawn. It generally takes a few issues for a comic to find its direction. This may take forever.

THE COMIC REVIEW

PRO

THOR #178

Since Kirby hasn't really left Marvel yet, (It isn't official until it's in the Bullpen Bulletins!) and the new Thor was done by Buscema merely so Kirby could do Silver Surfer that month, we can praise John Buscema for a good fill-in job. The Stranger is one of Marvel's better villains and one of the few who pose any real competition for the bulk of their characters, it was a smart move to include him in this issue. Ever since he first appeared in X-Men, he has been a mysterious figure with powers so undefined as to make him easily adaptable to any story situation. As for the Abomination, all he's good for is a good fight which we haven't had in Thor lately. Vince Colletta turned in one of his best inking jobs of all times--Never really caring for the way he inks Kirby and not caring in the least for the way he inked Buscema before on Avengers, the art this issue was surprisingly crisp and clean. Colletta used just the right kind of delicate line to get the Thor feeling to John Buscema's art. Special kudos go out to whoever chose the color scheme for the cover, as it was really very attractive. By way of summary, it was a full twenty (Well, eighteen and two halves) pages of reading material--Well-packed and highly stimulating. It isn't easy to fill in like this. Good job, Buscema!

HULK #130

Leave it to Roy Thomas and Herb Trimpe to come up with a clever change in a comic which has been sorely lacking in new ideas as of late. With the August issue, Hulk and Bruce Banner split apart into two separate entities--still united by some life force-bond. And if the change isn't permanent, it should be since Marvel hasn't made any use whatsoever of the Jekyll-Hyde aspect of the Hulk since those days long ago when Rick Jones was the only one who knew the real identity of the big green gloop. The only use of it since then is when General Ross is about to do away with the Hulk and Betty pleads: "No--If you do that, you'll be killing the man I love!" (or words to that effect) Since killing the Hulk would mean the death of Banner still, nothing has been lost by splitting them apart and we have the added interest of Bruce Banner hunting his inner self. It always made more sense for the Hulk to not be switching to human form. It interrupted his personality. The fact that there is a spark of humanity somewhere beneath that gamma-colored skin is enough to keep the Hulk spirit alive. If Marvel now were to just focus a bit on the Hulk himself and what is going on in his befuddled mind, we'd have a complete strip, as enjoyable as anything which has ever been done with the character of the Hulk.

CON

THOR #178

Sure, I like John Buscema's artwork! His Sub-Mariner drawings are an example of action illustration at its finest. But a strip like Thor needs more than just good drawing. Half the excitement was the Kirbyesque imagination to it all--the costumes and the ornamentation. Buscema's version of Asgard looks more like Atlantis without the water. John's style of drawing girls is one of his most recognizable traits--They all have hair piled on top of their heads in big headdresses. Yet Buscema's version of Sif looked more like Kirby's version and his handling was no where near as convincing. The setting to it all was dull. No scenery and a villain who would not normally appear in Thor didn't help. At the time Buscema pencilled this, he didn't know Kirby was leaving and probably decided to keep it in Kirby style as much as possible. But, as if he were doing a Charlie Brown cartoon (see Movie Review) he imitated the way the characters were drawn and totally ignored such integral elements as backgrounds and pacing. If you've read the Marvel News section, you know that Adams will be taking over. Let's hope that Adams alters the strip to fit his own style (just as Steranko altered SHIELD so he could work with it) instead of trying to just imitate Kirby.

HULK #130

Marvel's covers do not always symbolize the spirit inside the book. The cover of the August Hulk did--it was a stupid cover around a stupider premise. The entire point of the Hulk strip has been Doc Bruce Banner's uncontrolled transformations into the Hulk. Now, someone has decided to change all that for an issue or two and hopefully no more. By removing the Hulk from Bruce Banner, Marvel has reduced him to just another monster like all the ones they used to run in Tales to Astonish before Ant Man was ever heard of. If it wasn't "I was Kando, the Creature from the Swamp" it was "Gurgo, the Creature from the Center of the Earth". As a matter of fact, all the Hulk ever really was was one of these monsters with a secret identity and a stable of supervillains. In recent months, Trimpe has been "cleaning up" his drawing by removing a lot of the excess line he used the first time he inked his own Hulk pencils and this is not for the better since the drawings in some cases look bare and hurried and the Hulk isn't anywhere near ghastly enough. Herb Trimpe draws a Hulk which looks more like the Hulk than anyone drawn before. That's the primary reason Trimpe is qualified for the assignment and that's why his art sometimes falls down when an issue--like this one--has long runs of pages on which the Hulk doesn't appear!

THE COMIC REVIEW

PRO

CAPTAIN MARVEL #21

Let all Marvel readers band together in fervent hope that the new try-out issue of the new Captain Marvel fares well enough to merit continuation of this fine comic. It was only after Roy Thomas and Gil Kane pooled their resources that a good direction was found for the man of the Kree. It has involved a complete remodeling of the hero into something far more enjoyable. It would be a tragedy if this new Marvel were to bite the dust because of how weak the old comic was. This new issue continues the fine Thomas-Kane format and was made more enjoyable by the guesting of the Incredible Hulk. Marvel should really make more use of the Hulk as antagonist in other magazines, inasmuch as he is much more popular than any other villain they could come up with and his powers, origin, et al, are already quite familiar to the readership. All in all, a well-composed issue!

SPIDER-MAN #87

One of the most important parts of the Spidey strip in recent months has been the way Gwen, her father, Mary Jane, and Harry have felt towards Peter Parker. In the sidelight of every such scene has been the hypothetical idea of "What would happen if they found out he was Spider-Man?" In the August issue, Stan and John told us. It was about time.

CAPTAIN AMERICA #128

Gene Colan has been handling the pencil chores on Cap for quite some time now. We recall how skeptical we were when he began--It's not his kind of strip; Colan draws dark, shadowy mystery stuff--Not star-spangled super-hero action with shields flying. We also recall how we continued to be pleasantly surprised by each of his first few issues. We still are. Colan has caught the spirit of Captain America better than most who have gone before him. The loneliness of a man living in the wrong era--that atmosphere which Colan injects into every panel even when he has more important things to worry about--is what separates Captain America from the super-stereotype not basic to Marvel. This time out, he fought no powerful super-villain. Cap was dealing with a menace as real as your newspaper and as close to us as any bog city near your home. And somehow the sight of that familiarly-colored uniform had new meaning fighting for justice in America, as opposed to battling super-villains in far-off lands. What Stan and Gene have done to Cap is somewhat of a change and it echoes in every line of dialogue Stan puts down on the page. Other artists who have handled Cap have drawn more spectacular ray-guns and SHIELD machinery, but few have spent so much time on Cap himself and not merely drawn a stock physique with a costume over it. The way Colan draws Cap is not the way he draws Daredevil.

CON

CAPTAIN MARVEL #21

As often happens when a comic is not doing as well as it should be, there is the tendency to jump to anything else--whether it is better or not--and plaster "New Look" all over the comic in hopes of lifting sales. The pointlessness of all this is obvious. It rarely works and it sticks us with a format which may not be operable. There was nothing wrong with the old Captain Marvel that a permanent staff and a good think-through wouldn't have helped as much. The "New Look" was interesting, indeed, and the first issues were good reading--which is what you've a right to expect from the people involved. But now Kane's playing jig-saw with the panels and putting power and drama behind everything whether its called for or not. And the Hulk was added in this time but was not used effectively--The resolving of the "cliff-hanger" was "cop-out" and the way it all ended didn't take a great deal of thought.

SPIDER-MAN #87

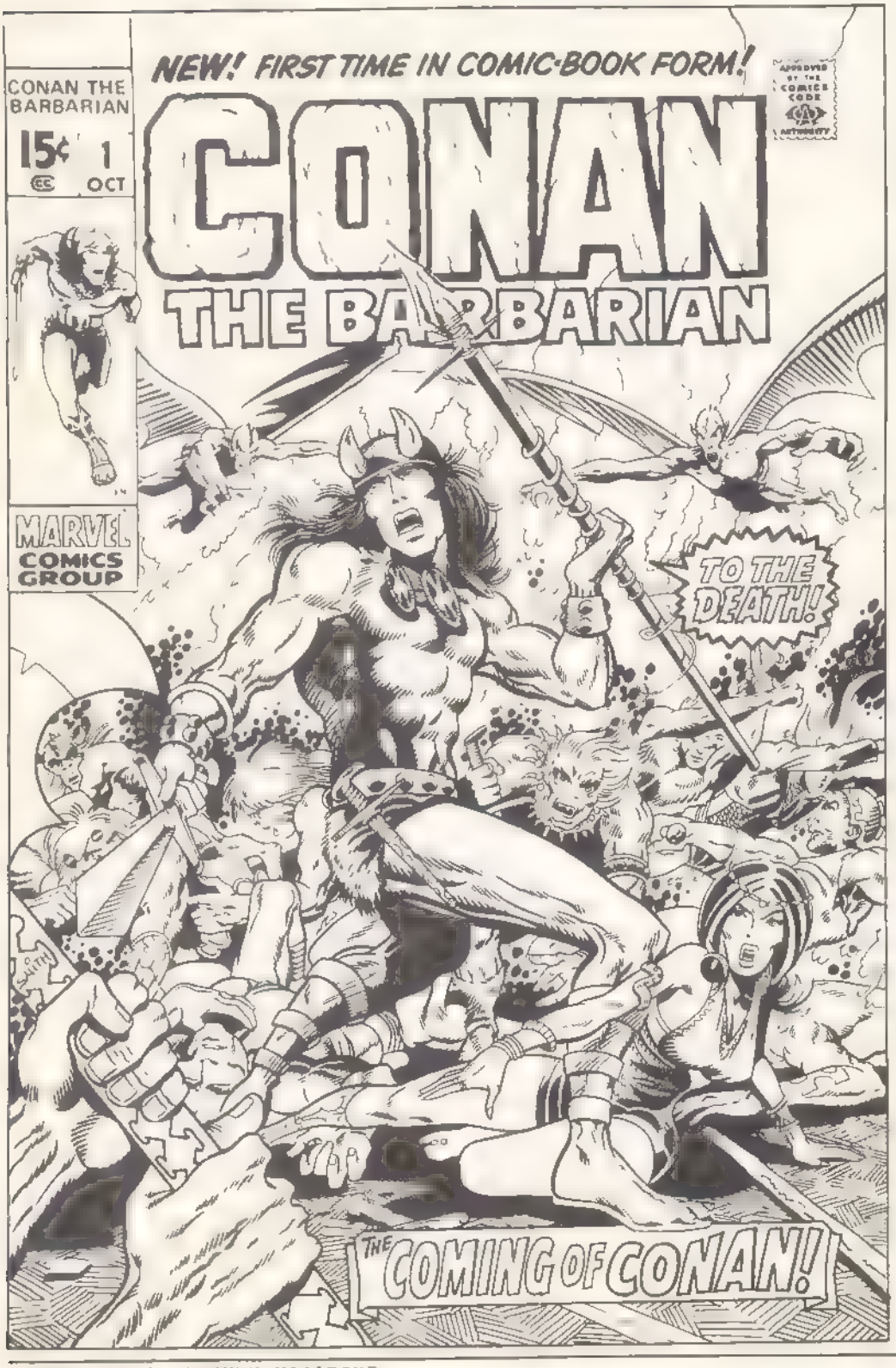
Someone at Marvel has been reading old Lois Lane comics on the sly. The new Spider-Man was a disappointment because of the silly way the cover scene was handled. Let's see if we got this straight--Spidey was sick. He thought he'd have to give up being Spidey, so he told everyone his secret. Then he went to the doctor, found it was flu, and he was all better!

CAPTAIN AMERICA #128

The only change in staff on the August Captain America was that Dick Ayers inked instead of Wally Wood. Whether or not you prefer this will depend on whether or not you like to see an inker (like Wood) completely submerge Gene Colan's style including the things which Colan draws better than Wood. Then again you may prefer Ayers' way of doing it which is to just make the pencils reproducable (albeit not his best inking job--Ayers is a better penciller). The material which was being inked may make one wonder if it wouldn't have been better to have Stan G. ink it and convert the whole issue to a copy of Millie the Model. Motorcycle hoodlums? Gee that's a nifty idea! Where's Peter Fonda? One wonders how enjoyable it is to see a man moping for the first half of the issue and getting involved in a riot for the second half which ends a little too closely like the new Sub-Mariner for comfort. Marie Severin (this time with Sinnott inking) continues to do most of the Marvel covers, even for books--like this one--where the regular artist's style clashes drastically with hers. Progress is being made in finding something for Captain America to do between wars, but it is a slow search. Next month the Skull comes back so, at least, Cap won't be meddling in trivial affairs...Although we wonder if the return of the scarlet-headed scab isn't a bit soon. Say--How about an issue where Captain America finds out about his relatives?

ROY'S ROSTRUM

by ROY THOMAS



It's not a well-kept secret that I write from four to seven comics a month. And I obviously have little or no time for the type of writing which I ordinarily like to see go out over (or under) my own name. However, I believe very strongly in fandom as a developing point for new talent (Do I have a choice?) and I also believe in keeping the hard-core fans as informed as possible of the how and why of things, so if you'll keep in mind that I don't really have the time for polishing, re-writing, and for those long moments of contemplative thought which it takes to come up with a clever, well-turned phrase, I shall try to sit down once a month and dash them off.

What will my rough-shod ramblings cover in future months? Just about anything that comes to my busy little mind, in all probability. One month I may launch into invective against fans who don't understand why and how things are done by pros--but most months, I'll be attempting instead to fill that information gap with details that you will not find (often for reasons of space) on the Bullpen Bulletin pages or in the letters pages I write.

For various reasons, I'd like to spend the remainder of this first column (and perhaps the second, as well!) on the newest addition to the Marvel lineup--a pet project of mine called Conan the Barbarian. To be published at first on a bi-monthly basis, with the first issue due out in the middle of July, this book is particularly near and dear to my little heart--for reasons which I'll explain in detail next time around.

This issue, however, I thought I'd use our Cimmerian stalwart to illustrate something which will probably interest most fans--just how a Marvel cover is produced, right now, in the first half of the year 1970.

By the time we finally got around to thinking about a possible cover for the first issue of Conan, artist Barry Smith--nestling in the shadow of Buckingham Palace, as most

CONTINUED...

AT LEFT, the finished version of the first CONAN cover as it will appear when it graces the newsstand in your neighborhood soon. [Smith/Verpoorten]

ROSTRUM (continued)

Marvelites know by now--had no less than three issues of full pencilling under his belt. Thus, the slight insecurity he had felt and shown on the first issue was largely gone; the second and third issues had shown a surer, clearer grasp on both Conan himself and the spirit of the Hyborian Age, which is the way it should be. (Anybody out there remember those first few fumbling issues of mags called Fantastic Four and The Amazing Spider-Man?) But, more about those first three issues--and a fourth on which Barry is currently laboring--next month.

For the nonce, let's look at how the cover was produced. First, after discussing the matter with me, staff artist Marie Severin worked out a pen-and-ink sketch (as she does for most, though not all, current Marvel covers). This was done on 8" by 11" typing paper, and is intended to be used as a rough guide to the actual artist at a later stage.

I had suggested a powerful figure of a besieged Conan, the obligatory ill-clad young lady at his knee, ringed about by barbarian foes--perhaps with a winged demon or two from the story swooping towards him from above. Marie rendered this quite well and clearly, forgetting only the pair of demons...which a simple knife-prod from me persuaded her to add. Stan then approved the cover (something which is not automatic--an artist often goes through several sketches before an acceptable one is decided upon), as did publisher Martin Goodman; and the sketch (since lost) was sent to merrie olde England for Barry to pencil.

Barry later stated that he would have liked to ink it as well, and no doubt he'll be given a shot at doing precisely that on the second issue. However, this first time, we waited to see the pencilled cover first, just in case there were any substantial changes to be made. Like any comics company, Marvel is generally pickier about its covers than about any one panel within the mag itself. This is as it should be, since the cover is at least a major factor (some say the chief factor) in the sales of any single issue of a magazine.

At any rate, Barry's pencilled cover appears on the cover of this magazine just as it came in to use. At first glance it will probably seem identical to the finished, inked-and-lettered cover--but a closer examination will reveal the changes wrought (at Stan's and my direction, for the most part) by John Verpoorten, who inked the cover--beautifully, I believe.

The most important and noticeable change was in Conan's sword. As penciled by Barry, its point was hidden by the ax-handle in the foreground; I felt strongly that the tip of the blade should be thrusting toward the reader (and that approaching hatchet-man). This John accomplished with a minimum of redrawing; at the same time he straightened the ax-handle itself, which seemed a bit crooked. (Many pencilers, Gil Kane among them, often do not use a ruler at all on straight lines within a story, relying upon the inker to take care of that detail--so what Barry did was hardly unusual or slovenly craftsmanship.)

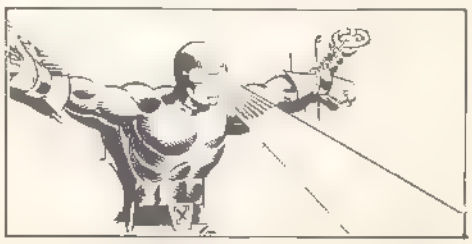
As he inked, John made other, less apparent changes He left off, for instance, certain tiny black specks which Barry had added on Conan's muscles, and which we feared might end up looking nothing more than a case of terminal blackheads. Again, this is hardly unusual; the supreme case of muscle-altering at Marvel, of course, was always Vince Colletta's inking of Jack Kirby's Thor, as a comparison of that mag with Jack's other titles would quickly illustrate.

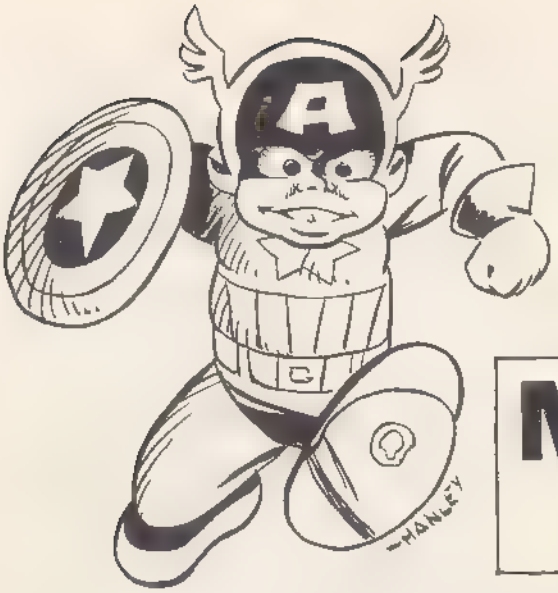
You will notice also that John, as befits both his style and the tastes of Marvel at the present time, used a thick-and-thin approach inspired by the likes of Joe Sinnott and other powerful inkers. While many artists prefer their pencils inked precisely as drawn, with a

single thickness to all lines, it's our feeling that Verpoorten's approach is a much more commercial one--and in this case is probably closer, in fact, to the way Barry would have inked the cover himself, since our British bombshell is a top-notch inker (and will, in fact, be inking the works of some other pencilers in an upcoming mystery-mag or two).

Other changes? There are a few--but I'll leave it to the individual reader to decide whether they're worth hunting for. The press of work beckons--and so, I'm told, does Marvelmania's deadline. Next time, I'll discuss how Marvel came to publish a Conan mag in the first place--and precisely what a few Robert E. Howard devotees have had to say about the Thomas/Smith version.

Later./





MARVELMANIA CLUB NEWS

We've said it before and we'll say it again but a lot of the activities of this club and the products we've put out have been devoted to, more or less, "finding the direction" in which to proceed. Your suggestions have been most helpful in this regard and we would like to announce something of a new direction in club activities...

Approaching the club's first birthday, (And you didn't even send a cake!) We find we are further along than we had hoped to be at this point. The knowledge we have gained from reading your questionnaires, your letters, and from talking to the members is even now being incorporated into the next catalog which we will be preparing in the next few weeks. We are revamping our line by dropping items which we feel have exhausted their interest and we will be adding a couple of new things which are being kept under wraps for the time being. This new catalog, however, is being produced mostly for the benefit of the new members since we are almost out of the old one and it's out-of-date, anyway. All the new catalog will attempt to do is to bring the people who join up in the future up-to-date. Only a few pages of it will probably be of interest to those of you who have been following all that's been going on. New items will continue to be announced in this magazine and starting next month, we will be making our poster line available through the comics in place of the regular membership ad.

We will be releasing items on two "markets": 1) Items that are of interest to all Marvel fans (posters, etc.) will be advertised in the Marvel comics. Subscribers to this magazine will, of course, receive advance notice on this kind of merchandise.

But there are also items which have been requested by you members with more select tastes. The overwhelming response to the Jack Kirby portfolio is an example of the kinds of things preferred by the more elite brand of Marvel reader and we'll be bringing out a steady flow of this kind of item and advertise that in this magazine. These are items which will have a limited press run and which we'll probably drop from our line as soon as we're out. This will include art portfolios and special publications devoted to Marvel heroes. The first such announcement is coming next month!

CATALOG CORRECTIONS

As the old catalog goes out of date, we have to keep making these announcements, so here goes...

DO NOT ORDER:

Color stationery kit
Button kit
Decal sheet #1, #3, & #4

For one reason or another, all of these items are not available now. We will announce it in this mag if they are available again.

HELLO DEPT.

Hello to Shel Dorf, comic strip devotee, Marvelmania member, and all-around aficianado for making it all work at the Golden State Comic Mini-Convention on March 21 in San Diego. The gang at the office regrets that they couldn't be there in any more than spirit, but Don had a previous appointment that day, Mark had an Economics final at UCLA, and anyone else would've been thrown in the San Diego zoo if they came close! See you at the August con, Shel!

MARVELMANIAC OF THE MONTH

A few of you big-mouths out there have been criticizing our monthly award to some deserving member on the basis that maybe there won't be some member who deserves it every month or maybe more than one person would deserve it in the course of a month. Therefore, we are altering the title to: Marvelmaniac Maximus and we shall bestow it whenever and as often as deemed necessary.

EXIT: THE MARVIE AWARDS

Planning to make awards to great accomplishments in the field of Marvel comics, not unlike the Emmy or Oscar award ceremonies, we announced last month a tentative name, the Marvie awards, and were deluged with better ideas, most of them: "The Irvings". So be it! And the nominating ballot will be going out to all of our twelve-month subscribers next month!

CONTINUED...

NOTICE!

All right, we've given you your chance. All you members out there who have been hoarding our Mad Money and you dishonest guys with the printing press in your cellar trying to counterfeit our Wild Wampum--You'd better hurry.. Because the last day to redeem your Mad Money is June 30, 1970! Since that's so important an announcement, let's repeat it in a box so the skim-readers will notice it...

THE LAST DAY TO REDEEM YOUR MAD MONEY FOR VALUABLE MERCHANDISE IS JUNE 30, 1970!! NO MAD MONEY ORDERS WILL BE HONORED AFTER THAT DATE. TO QLALIFY FOR YOUR BONUS, YOU MUST SEND YOUR ORDER SO WE RECEIVE IT BY JUNE 30, 1970

There--that should be clear enough for even Irving Forbush to understand. The reason for this is that, as explained on the previous page, we're moving on to bigger and better things and we want to get the loose ends from the old stuff tied up. As a clearance special, Mad Money is good for:

Any of our eight posters
Decal sheet #2
Thor or Spidey Pillows
New Stationery Kit
The Comic Art Kit

Send 3 pieces & 25¢ per item.

52 WORDS OF THANKS

Thanks to each and every member who wrote to wish Jack Kirby the best of luck in anything he does and to express their sadness at his leaving Marvel. Also, many of you had kind words on the spirit behind our Jack Kirby portfolio and we're glad to do it for you!

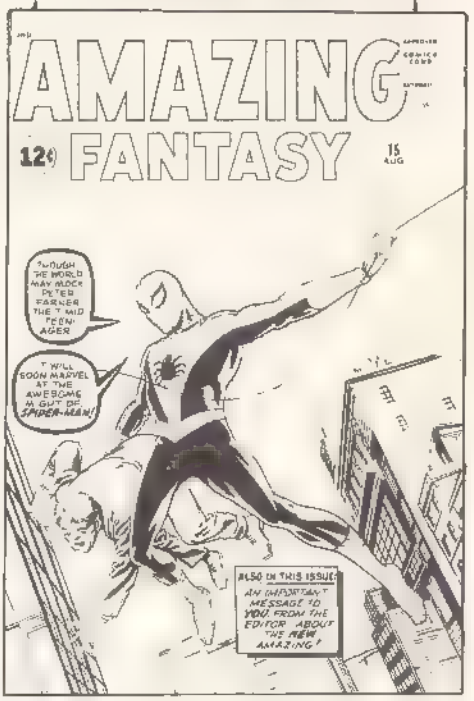
CONTEST ANNOUNCEMENT!

Turn to the inside back cover, quickly! The deadline date is approaching!

WORDS OF WISDOM

Our typists who have been reduced to whimpering pools of midnight oil have requested that we ask you to please print your name and address clearly on your orders. It's for your own good, group--We get lots of orders we can't make out so we have to guess and that takes time and trouble for both of us! So--Write neatly, be proud of your name, and we'll all be happy!

ABOUT THE BACK COVER


AMAZING
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AUG
THOUGH THE WORLD MAY MOCK PETER PARKER THE TWO TEEN-AGER
I WILL SOON MARVEL AT THE AWESOME MIGHT OF SPIDER-MAN!
ALSO IN THIS ISSUE!
AN IMPORTANT MESSAGE TO YOU FROM THE EDITOR ABOUT THE NEW AMAZING!

If you're any kind of a Marvel collector, then you'll probably recognize the drawing above as the cover of Spider-Man's first appearance in a comic book--Amazing Fantasy #15 and the cover was by Kirby and Ditko. What you may not know is that another cover was drawn for that issue by Steve Ditko and never used. Sparing no expense, we scoured the Marvel files until we found a copy of this hitherto-unseen curio and we are reproducing it on the back cover of this very magazine for your perusal and edification! How's that for a Collectors' Item, gang?

PHIL WHITE, founder of the Citrus College Marvelmania branch welcomes Spider-Man to the campus.

SPIDER-MAN at Citrus College.

THE AMAZING SPIDER-MAN visits Citrus College

Who says MARVELMANIA isn't taking over the colleges of this nation? Certainly not anyone at Citrus College in Azusa where they've all gone Marvel-raving mad!

It was Phillip J. White, a student at that institute of Higher Learning who decided to start a Marvel fans organization at Citrus College. The response he got was overwhelming and he soon had a sizeable roster signed up, but...

The Inner-Club Council whose blessings must be bestowed before any organization becomes an official Citrus College club would not recognize the newly-formed CCCMI. (Citrus College Chapter of Marvelmania International--what else?)

It wasn't soon after that the Marvelmania members were marching on that council to demand the recognition due them. At the front of the march was a student visiting from an East coast college, Spider-Man!

The sight of everybody's friendly neighborhood web-spinner parading around campus and meeting the Student Body President was not without its novelty.

With such an important visitor, how could the council help but accept Marvelmania as an official club, accept its constitution, and welcome it with open arms? It wasn't long before the school paper The Clarion was welcoming Marvelmania aboard, as well, with the words: "The CCCMI has just had their constitution passed by the ICC with great applause from its "maniac" backers. Heading the pack at Citrus is Phillip White with Tom Shyrock as the official helper. While filling out petitions last semester, they obtained support from such Citrus reknowns as the ASB [Associated Student Body] President, vice-president, recording and corresponding secretaries, court justice, and Clarion members".

From Phillip White came the following letter:

--This must be the true age of Marvel, to say the least! After, and during Spider-Man's visit to Citrus College, things really started to happen! Not only were we (CCCMI) accepted as a club, but we were also flooded with a deluge of applications for membership! Adding to this was the noticeable change in the Book Store manager who has decided to carry Marvel mags! Thanks again!

--Phillip White
Founder of CCCMI

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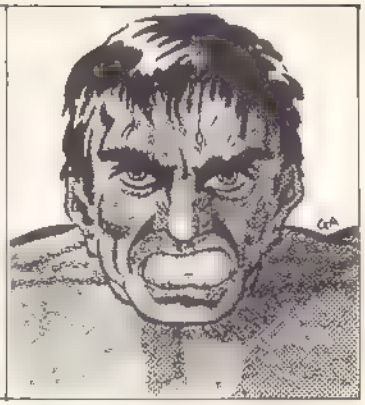
BACK ISSUE TRADING POST



FREE COMIC LIST is available from CLIFF LETOVSKY at 17 Holly Rd., Hampstead, 254, Que., Montreal, Canada.

FRANK WOJTYLAK has some back issues up for trade. Write him at 100 Lincoln Street, Depew, New York 14043.

A SUBSTANTIAL quantity of back issues are being offered for trade by Karl Heinemann, 1655 Flatbush Ave., Apartment A206, Brooklyn, N.Y. 11210. Send him a stamped, self-addressed envelope and ask for a complete list!

UP FOR GRABS: Spider-Man #6, 16, 17, 21, 23, 29; Avengers #36, 11, 13, 14; Sgt. Fury #11, 18-20; Daredevil #9-11, 13-16, 18, 20-24; F.F. #20, 29-31, 33-34, Thor #107-108, 112, 116-119; Suspense #17; X-Men #9-16, 19; Avengers Special #1-3, Daredevil Special #1, Collectors' Classics #1-3, Fantasy Masterpieces #1, Marvel Tales #1,2; Spidey Spectacular #1,2 Iron Man #1 25; Sub-Mariner #1-25, Captain Marvel #1-20 FOR DETAILS, WRITE TO: Mark Strelecki, 3321 West Paradise Dr Phoenix, Ariz. 85029.

WANTED!! A copy of Fantastic Four #46 in good to mint condition! Contact Wilson Fong, 824 W. Santa Barbara Ave., Los Angeles, Ca. 90037

WILL TRADE most any Marvel comics of the middle 60's with readers. Send list of those you'd like to trade. Please send a 6¢ stamp with your list. Al Garbolevsky, 88 Broad St Hudson, Mass. 01749

CRITICAL COMIC NEED! Prize Western #84 (V. 9/6) to 112 (V. 14/3), Inclusive. Send description to: Howard Leroy Davis, 38 Simpson Ave., Pitman, N.J. 08071

WANTED--Pre-Superhero Marvels: Strange Tales, Journey Into Mystery, Tales of Suspense, Tales to Astonish, Amazing Adventures, Amazing Adult Fantasy. Bruce A. Long, 762 Via Altamira #43, Montebello, Calif. 90640

BEING OFFERED FOR TRADE: Spider-Man Spectacular #1 & 2;; Spider-Man Special #2-6; Spider-Man #6, 30-49; Fantastic Four Special #3-5, 7; F.F. #57-60, 80-98, and #4. Avengers #15, 17, 18, 24; Tales to Astonish (Giant Man) #53-69; Thor #99, 123, 127, 132, 134, 135, 141, 147, 149, 150-172. FROM: George Kovac, 1936 Harding Ave., Akron, Ohio 44312.

The two columns on this page are offered as a public service for those members looking for Pen-Pals (at left) or for people to trade comics with (above). Your name or list can be among them next issue if you send it to us at Dept. "C" for Correspondence Corner or "T" for Trading Post. The names to be printed are picked at random and we reserve the right to edit any and all of the listings submitted to us. Prospective Pen-Pal Procurers should also indicate a special interest (*). We have not investigated any of the comic trade offers and assume no responsibility for their accuracy or reliability. This is a service for members only and dealers may not take advantage of our Trading Post. There! That about does it!

THE COMING OF THE AVENGERS

PART 3: The Replacements

by Tony Isabella

Zemo is dead! Captain America, now free of the crushing burden of revenge is returning to New York City, a city which now represents both home and friends to the embattled crusader. Captain America now feels fully prepared to begin his second life, perhaps as Steve Rogers, believing that Thor, Iron Man, and Giant Man and the Wasp will be there to help him along. He is mistaken.

For the original Avengers are tired. The mighty Thor has returned to Asgard where he faces the greatest test of his career in the Trial of the Gods. Iron Man has too many personal problems to continue his active membership in the Avengers, the least of these personal problems being the obvious distrust of the then Miss Pepper Potts for the Golden Avenger. The strain of constantly shrinking and growing, which he has not yet revealed to his fellows, has begun to tell on Giant-Man. And the Wasp, perhaps suspecting this and perhaps not, has had her nerves stretched to near the breaking point by the never-ending battles of the World's Mightiest Heroes. Unable to continue, yet unwilling to see their proud organization fade into history, the Avengers begin interviewing applicants for replacements, even as Captain America begins his long journey home across the length of two continents.

The first Avengers replacement chosen is Hawkeye the Marksman. But this is a different man from the archer who had fought the near-invincible Iron Man on three past occasions in battles exciting, if unconclusive. With the apparent death of the Black Widow, the beautiful communist agent who had captured the archer's heart, Hawkeye has returned to his original plan to battle criminals, not lead the life of one himself. During these first days of his membership, Hawkeye's usually brash personality is submerged beneath his grief for the "deceased" Natasha and will not surface until the group is formally entrusted to Captain America's leadership.

Encouraged by the acceptance of a former "supervillain," the lightning Quicksilver and his beautiful mutant sister, the Scarlet Witch decide to apply for membership in the Avengers. Though the pair had been offered a similar membership in the X-Men, they feel that the Avengers will accept them without reminding them of their mutant heritage. As Henry Pym said at a much later date, "We ask merely a man's worth...not the accident of his condition". Quicksilver and the Scarlet Witch are accepted into the Avengers.

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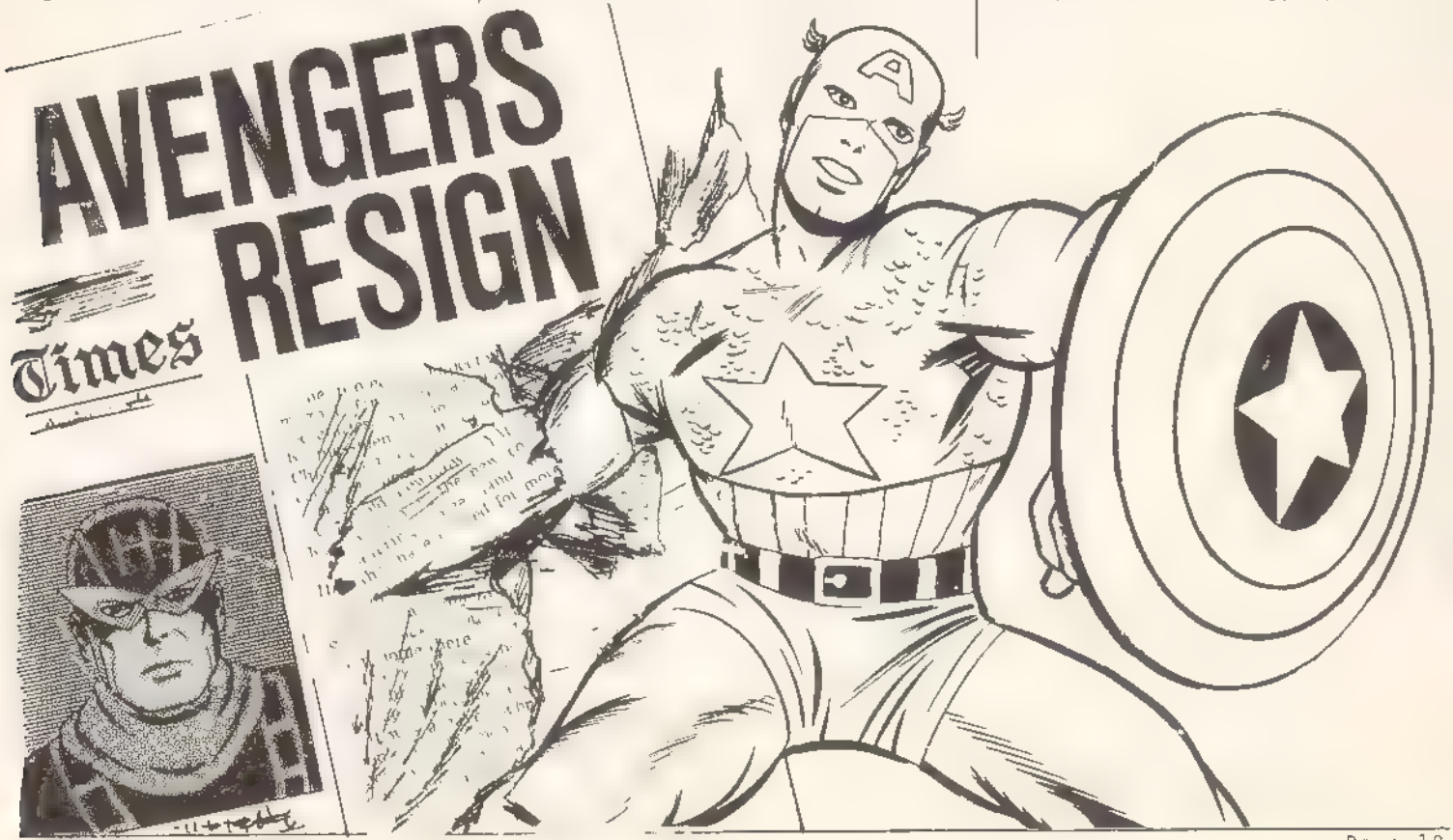


THE AVENGERS (continued)

How does this affect Captain America, the man who was looking forward to facing tomorrow with the help of the original Avengers? Overcoming his initial shock, he accepts the chairmanship of this new younger group. However, he makes the mistake of treating them as assistants and not as partners. While understandable, Captain America's attitude, surely an unconscious one, will touch off many an argument with both Hawkeye and Quicksilver, both of them confident that they are capable of leading the Avengers themselves.

Though Hawkeye brings up the leadership question before these new Avengers even embark on their first mission, the question will not be seriously discussed for several months. Two successfully-completed missions seem to point to Captain America's command as a favorable one. But the coming of the Swordsman brings with it the first serious disagreements among the members of the new Avengers, disagreements that are only the beginning of an uneasy relationship between the overbearing Captain America and the ambitious Hawkeye.

Ironically, it is just as Hawkeye is beginning to accept Captain America as leader of the Avengers and as a friend--by confiding to the shield-slinger the story of his past life--when Cap's own confusion about his second life results in their first serious split. To trap the Captain, the Swordsman answers a letter Cap had mailed Nick Fury and offers the Avenger a job with SHIELD. Not realizing that continuous action will hide his Steve Rogers identity behind his more colorful costumed identity even more than his career with the Avengers, Captain America decides to accept the "offer," which is, of course, merely the bait to the Swordsman's trap. The fiery Pietro questions what gives Cap the right to be merely a "part-time" Avenger". Cap's angry response to a valid question--should the leader of the Avengers take on outside duties--inflames both the fleet-footed mutant and Hawkeye, though neither wishes to argue the point. Indeed, as the beauteous Wanda realizes, each of them hopes that he becomes leader of the Avengers should Capt. America leave their ranks.

It must be noted that, despite their differences with Captain America and their obvious desire to replace him as Avengers' chief, neither Hawkeye nor Quicksilver ever shirks his duties as an Avenger. When he learns that Cap is walking into the Swordsman trap, Hawkeye assembles the remaining Avengers and attempts to rescue Steve. The Avengers' second major disagreement follows and the fault must lie completely with Captain America here. For though it is finely-coordinated teamwork which saves him from a certain death, Captain America insists upon battling the Swordsman alone. When this action results in the Mandarin rescuing his opponent, Captain America's leadership is openly challenged for the very first time. Perhaps luckily for the group's continuance, neither Hawkeye nor Quicksilver is willing to give the other the support he would need to replace Cap as the team's leader, and the arguing continues unchecked for several issues.

Surely, the discord among the Avengers cannot be blamed on a single member, but the combined personality conflicts between Captain America, Hawkeye, and Quicksilver. Captain America continues to treat his partners as assistants, never relaizing that both the archer and the mutant could only resent such treatment. Eventually, the slightest command will set Hawkeye off. Perhaps if Pietro or Hawkeye understood Captain America's personal problems, they would have acted differently. The one Avenger who partially understands Cap's problems, the Scarlet Witch, is afraid to approach him on an intimate level because she does not know whether she loves the man or pities him. Perhaps she feels that neither feeling would prove as helpful as a honest friendship with one of his fellows. And we must also note that Captain America makes no attempt to understand the problems of his fellow Avengers--Hawkeye's grief over his lost love and Pietro's and Wanda's alienation from the rest of mankind because of their mutant abilities. These tragic misunderstandings will bring the Avengers close to dissolution on two separate occasions. Not until Giant-Man's personal problem overshadows all the other problems of the Avengers will Captain America really come to understand Hawkeye and Quicksilver.

The new Avengers first face dissolution when they are ordered to disband by the City Council, following a series of frame-ups by the Enchantress and her new partner, Power Man. Captain America's partners are unused to defeat and crushed by thier first sample of it. Despite Captain America's urging that they stick together and lick this thing, they are unwilling to buck the odds. An argument follows and the heroes depart angrily.

Having let themselves be defeated once, the trio of fledgling Avengers are set-ups for a second defeat. While Captain America risks his life to get proof that they were framed, Hawkeye and his partners are being framed by the Ringmaster and his Circus of Crime. Through a lucky accident, the three Avengers make it to the hideout of Power Man and the Enchantress in time to rescue the proof Captain America had sought. Once more, the Avengers are one of the world's most respected superteams. But when things should be brightest for the Avengers, they unexpectedly darken.

Feeling he had failed as leader, Captain America walks out on the Avengers, leaving them easy prey for Kang the Conqueror. This is the second real break-up of the Avengers. Wanda blames Hawkeye for Cap's leaving and an argument ensues. Fortunately, Pietro has seen at last that the smallest arguments can lead to hard

CONTINUED...

AVENGERS ASSEMBLE!

(continued)

feelings and possible splits and puts an end to their quibbling. Pietro begins to appreciate Cap's leadership when he is the only Avenger who manages to escape from Kang's energy rays when they are transported to the future. Alone, he must try to rescue his companions and return them to their own time.

However, Steve Rogers is finding out that one can not really stop being an Avenger. He has been employed as a sparring partner by a boxing champion. Ironically, Steve Rogers is once more hiding his true identity behind that of a much more colorful man, the champ. But when he hears of the Avengers' disappearance, Cap terminates his employ with the champ and heads for New York. Using a device known as a Recreater to probe the recent past, he learns of his partners' capture by Kang the Conquerer and throws a challenge to the super-villain across the centuries. The lovely Ravonna decides to make the game more interesting (and help the Avengers in their battle to defeat Kang) by transporting Captain America to an area near the fleeing Quicksilver.

If Quicksilver has finally realized that the Avengers are an injured group without Captain America, Cap has come to the identical conclusion--that he needs the Avengers equally as much as they need him. The two fight valiantly until Hawkeye and Wanda escape, putting the Avengers at full strength once again. Through the uneven battle with Kang's countless armies and a succeeding struggle with Doctor Doom, the Avengers fight better as a team than they'd done in their previous battles. Even the Hawkeye-Captain America feud seems to be kept under wraps with only one near-serious argument. But though Captain America treats Quicksilver with more respect than previously, he still treats Hawkeye, subconsciously, as an inferior, making remarks like "Hold it, Hawkeye! I don't remember dismissing you yet!" Such treatment would ruffle the feathers of a man with vastly more self-control than the dashing archer.

After a more serious argument, Hawkeye departs in anger for an east-side night club where an overanxious show girl drops and ruins his Avengers signal ring, which prevents him from receiving a summons from Captain America to return to headquarters where a mayday call has just been received from an extremely breathless Wasp, who alerts the Avengers to a new attack on humanity by Attuma's undersea army. Cap, Quicksilver, and the Scarlet Witch go forth to attack Attuma, only to be defeated by the lack of oxygen in Attuma's command craft. However, wishing to prove that he is stronger than the Avengers without this additional advantage, the underwater warlord supplies them with air-filled helmets and challenges them anew.

Meanwhile, Hawkeye, having returned to Avengers headquarters, berates himself for not having paid attention while Cap was trying to explain the use of their new message-recording device. Hawkeye uses another device, the Subliminal-Recall-Inducer, to jog his memory so he can learn where the Avengers have gone. Following an incredibly brief battle with the Beetle, who we will return to in the next article in this series, Hawkeye flies to the site indicated by the message. He arrived in time to rescue Quicksilver from drowning, but he and Pietro return to Attuma's command craft, following a brief chase with two of the warlord's ships, too late to assist their partners, who have quite successfully destroyed both Attuma's craft and plans with the aid of a X-ray projector capable of killing anything that it touches. Though he remains silent, it is clear that Hawkeye is miffed by the Avengers being able to get along without him on this case. His running argument with Captain America is about to come to a head with the reappearance of a trio of people from their pasts.

In the next installment of this series, we shall see the outcome of the Cap-Hawkeye feud and the new developments the returning characters bring with them. Now, before Editor Evanier can try to beat me to it, I'll close with those long lost (long lost, at least, to the recent Marvels) words...

TO BE CONTINUED!

COSMIC CHASMS!

by Charles Meyerson

Give up trying to fathom (no pun intended) the title, gang. I gave in, and I made it up! Welcome to a column of Spontaneous Magniloquence--And until Mr. Magniloquence shows up, I'm minding the store. As for what's in store for you, your guess is as good as mine. Probably better.

ON THE MATTER OF CONTINUED STORIES

Marvel has, for the last few months, been avoiding continued stories like the plague of reknown. The reason, it seems, is that too many prospective readers have been discouraged from buying Marvels because they'd just as soon be in on a plot from its inception. When the plot warrants it, says Stan Lee, a tale will be continued. Otherwise (including, presumably, border cases) a yarn will occupy one issue; no more, no less. First of all, this attitude suggests that prior to the instigation of this policy, continued stories were used, regardless of plot content and with this sentiment, I beg to differ. I thought that Marvel's continued stories were, with few exceptions, always well-handled. Furthermore, I think that the majority of those continued sagas of yore would have suffered if they had been shortened.

I put it to you: Can you imagine the Spidey chronicle in issues #17-19 shortened to a mere twenty-page story? Or the unforgettable Fantastic Four vs. Doctor Doom battle in issues #39 and 40 of the former's magazine (which overlapped with two Frightful Four run-ins on either end) and the FF-Silver Surfer-Doom battle related in FF#s 57-60? Oh! The mere remembrance of those halcyon tales of yore sends my senses reeling. As I reflect upon the matter, there have

been no tales to compare with those eternal greats for nigh on a year now.

We have been assured that the continued story yet lives at Marvel and that the one issue policy is only a slight adjustment of sorts. But the fact remains that it *is* a restriction on the creative freedom of the writer; and a restriction of any sort on any freedom represents a problem. In this case, I think that the problem is the regular reader's. With the author trying to contain his plots in an eighteen-plus-two-half-pages issue, he will--to some extent--have to repeat himself every issue. Assuming that his object is to introduce a villain for his hero to fight, there are only so many ways for such a fight to occur. The most frequent is the "enter villain; hero fights villain; hero loses; hero retreats; hero fights villain; hero wins" plot. (of Iron Man #23) Lately, though, Marvel has just been offering us the "hero fights villain; hero wins" formula. (Admittedly, I am over-simplifying) But the fact remains that if the length remains constant, the only way the plot can be properly developed is by reducing the panel size and putting not only more panels to a page, but more words to a panel. [Editorial interruption: The best argument we've heard against the non-continuation policy is that if the length of a story remains constant, so does the depth! Clever? I thought not.--Mark]

It is a fact that comic-book readership is on the decrease, and I guess Marvel is out to stay in business. But after it snatches up these prospective readers, can it hold them? We fans will buy, regardless, but we're in the minority. In a battle between economics and aesthetics, economics wins, I guess.

THE LATEST GOSSIP

What long, red-tressed, Inhumanly-fetching heroine, soon to co-star in a new, 10-page strip, has been seen with a hot-tempered star of his own magazine, that Jolly Green Giant of Marveldom, who shall remain nameless?

A CHALLENGE

Has anyone asked Spiro Agnew where he stands on the issue of comic books? Wouldn't it be interesting to find out where he stands on this Vital Matter? Editor Evanier, why don't you offer him a space in 3M? Offer him mine, if you want.

TERMINATION or 'WHO WAS THAT MASKED MAN? I WANTED TO KICK HIM!'

And so, I now take my leave of you.

Did anyone notice that if you move the "s" in "cosmic" to the end, it spells "comics" Hmm?

Last issue, I devoted my column, "Graphic Traffic" to the first part of a rather lengthy story about a boy I knew some time ago named Carl Koegel. I met Carl by mail, as he lived thousands of miles away, and we carried on a friendly sort of correspondence for many months until one day when he dropped out of sight with no explanation. Worried and puzzled, I conducted my own sort of investigation, making long-distance calls to Carl's parents, his girl friend, and Carl himself with the subsequent result being that I was led to the conclusion that my friend was being held prisoner in his own apartment by the Red Skull...or, at least, someone disguised as the Red Skull. Carl was relieved that I had discovered his predicament, but he asked me not to take any steps to extricate him from it until a letter arrived from him...obviously written in a hurry. It is reproduced here for your inspection...not that I expect you to believe a word of it, but rather because I think it would interest you...

--Editor Evanier

RED SKULL REPORT

--Carl Koegel

Red Skull--Carl Koegel 47B

FOLLOW UP ON CASE 47B--
RESULTS NEGATIVE--
CASE SHELVED
SEND XEROX COPIES TO COMPLAINANT!
—SGT. FOSTER

Dear Mark,

You don't know how releived I am that somebody finally figured out all these hints that I've been dropping about my situation. I've been kept as a prisoner for quite some time now and today was the first day that I've had the chance to get a letter written. That's how closely this guy watches me. I'm going to address and stamp this letter and toss it out the window. Hopefully, someone will find it and deposit it in a mailbox. If you're reading this now, then obviously luck was with me.

It all began when I was moving into my new place here. I rented a trailer and brought everything over, myself. While moving my comic collection in, I happened to bump into a man on the sidewalk and spilled my Spider-Man collection all over the front lawn. He seemed to feel it was his fault, so he bent over to help me gather them up and he picked up the fifth Spider-Man annual, chancing to open it to the page where Spidey encountered the Red Skull. The man flipped through it, rather shocked, and then began muttering in German...Puzzled at first, then mad, and he began to talk to me in German which I, of course, know not one iota of. Finally, he got control of himself and spoke in English...

He asked me where I had gotten the magazine and I gave him the address of the newsstand. He asked me where the magazine had gotten the story of how the Red Skull fought Spider-Man and I didn't quite know how to answer that. I said they probably made it up. About this time, I was beginning to get scared and I stopped worrying about what the grass stains would do to my copy of Amazing Fantasy #15. This man was not young at all...His face seemed rather sweet, yet there was a cold, sort of grim glisten to his eyes. He looked like the kind of man who would have so tremendous a temper...and yet he didn't look like he was anyone special or important.

He reached inside the pocket of his windbreaker and a crease formed that looked like a finger imitating a gun. He told me to turn around and walk inside and I called his bluff. He withdrew his hand and he did indeed have a gun--a rather ornate one with all sorts of knobs and gears and a very real barrel. I honestly couldn't see how such a gun could work or even get in his pocket...But the resolution which he held it with convinced me and I went inside, leaving my Spider-Mans out on the grass to mildew.

Inside, he asked me if I had any more magazines with the Red Skull in them. I pulled out my Captain America collection and he grabbed at it, tearing an issue. Well,

CONTINUED...

RED SKULL REPORT (continued)

Mark--You know how I love seeing my comics ripped. I yelled something at him...I'm not sure just what...And he pulled out that gun of his again. I told him to put away that silly space-gun and he silently pointed it at that statue I made in Ceramics, fired, and it was gone.

And I mean gone! One minute it was there and the next, poof! The gun hadn't made so much as a BRZAAAAAPP! Hardly a peep and it had negated two weeks of clay molding. I was speechless.

The guy said I had a nice place here. He was going to stay. I was so dumbfounded, I couldn't even say a word. He locked me in the closet, tied up securely, and went off. When I was finally let out, hours later, and my eyes got accustomed to the light, he had moved several crates in and was now standing there in the mask of the Red Skull!

You have no idea how upset I was by all of this and how bewildered. I kept waiting to wake up; But it wasn't a dream...That just happens in old Lois Lane comics. It was happening to me. For real.

I was like a servant for the first few weeks. The Red Skull read through my entire comic book collection several times. One of the first ones he read was the Tales of Suspense which had the origin of the Red Skull and after reading it, he told me what it was all about. As best as I can recall his words, he said...

"My young friend--Sit down and let me tell you a few things. The reason I have been so diligently pursuing these magazines of yours is because my whole life is told in them. Everything is here in one way or another--Everything! How these men found out all these facts is not known to me at the present, but I shall find out. The day I met you, I was returning from my greatest battle with Captain America. It was recounted in one of these comic books about the Fourth Sleeper and you have read it, so there is no need for me to go into it. I feel that by studying my history--My battles with that accursed shield wielder--I can realize my greatest plan for defeating Captain America".

He was serious. Logical reasoning told me that he had to be a kook--That it was impossible for the Red Skull to be in my Living Room. But instinct told me otherwise. I'll never forget what he said afterwards...he told me the story of his origin, so vividly that I could almost see it unfold before me. Matter of fact, I think I'll recopy it here for you.

"This comic magazine is very thorough in its recounting of how I came to be the Red Skull. I was a bellhop at the hotel where Hitler was staying. This was at the time when opportunists close to the Fhuerer were impatient for the pay-off that had been promised them in exchange for their support of his regime. Some were talking of killing him and of setting a double up in his place--A double for Hitler whom they could manipulate as a puppet who would do their bidding and take the responsibility for the atrocities Hitler found it necessary to perpitrate.

One night, I got a chance to make a delivery to Hitler's room. It was a great thrill, so young was I, and I happened in as Hitler himself was bawling out one of his underlings for military incompetence. I was chosen by Hitler because of my meek and powerless appearance to become a guinea pig in an experiment. Hitler was going to perform a Pygmalion change on me. He was going to turn me into a Super-Nazi soldier...to show his officers how soldiers should be trained.

Hitler did not realize at that time, that I was not as hopeless as I appeared. There was a great and crafty intellect lurking within me which would soon prove to be the greatest single threat to his own power.

I became the homeland's best agent, seeking out the military and technological experts whom the Allies employed and rendering them useless to the cause. It was, of course, inevitable that I should eventually encounter my American counterpart, Captain America, in a series of battles. This avenging soldier was the only adversary I ever felt worthy of my notice. He was skilled--I would have been a fool not to admit that reality. And he did indeed deal my plans a few setbacks. But later, when I realized that the Nazi cause was doomed to defeat--due mostly to Hitler's incompetent and fanatical administration, I set out on my own goals which would have been realized if a bomb explosion hadn't rendered me defunct.

Years later, I was revived as surely and as sturdily as I am before you now. The superSciences of A.I.M. revived me as if Destiny had said that it was time for me to live again. A.I.M. had hoped I would serve them, but they were beneath my notice. I set about to regain my craft.

I have encountered Captain America several times since I was reborn. He's still the same man, there's no mistaking that, but he's changed somehow. He's slower...older... but he makes up for it in advanced cunning and strategem.

These 'comic books' of yours somehow manage to record my career, as well as Captain America's. I feel certain that by studying them I can learn his weaknesses and also formulate a fool-proof course of action!"

Well, Mark--That's the story here. I hope you get this letter. The Skull goes out on Monday, Wednesday, and Friday nights around seven o' clock. I'm not sure where he goes, but he locks me in my room and comes back very late. He's plotting something, I'm sure of that. He makes all sorts of notes and refers to my comic collection at great lengths. He seems to be very interested in that Daredevil story where Dr. Doom switched bodies with D.D.. He was explaining to me how Dr. Doom fouled it up and how he could make such an ingenious scheme work and work well.

I know you'll take the proper steps to get me out of this mess and to put this joker behind bars. You know,

CONTINUED...

SKULL (continued)

as I write all this down, it all seems so silly. It's like stepping from the phony world to the real one--We both know that comic book characters are mythical creations. This guy isn't for real. He can't be for real. Once the police get ahold of him, I'm sure we'll prove that.

Thanks a lot, pal and I'll be hearing from you soon, I hope.

--Carl

EPILOGUE

That was the letter as I received it. I wasted no time contacting the police department in Carl's city and, a day later, a Sergeant Foster called to tell me that they had visited the address and found no apartment house--Only a small condiminium where they had never heard of Carl Koegel or the Red Skull. They checked at Carl's parents' home and learned that Carl had told them he was leaving town to 'make it on his own". That was several days before the letter was written and mailed. Sergeant Foster said that I must have been the victim of an elaborate practical joke and I resigned myself to that notion.

A few things, however, don't make sense. If any of you have any answers, you know how to get in touch with me.

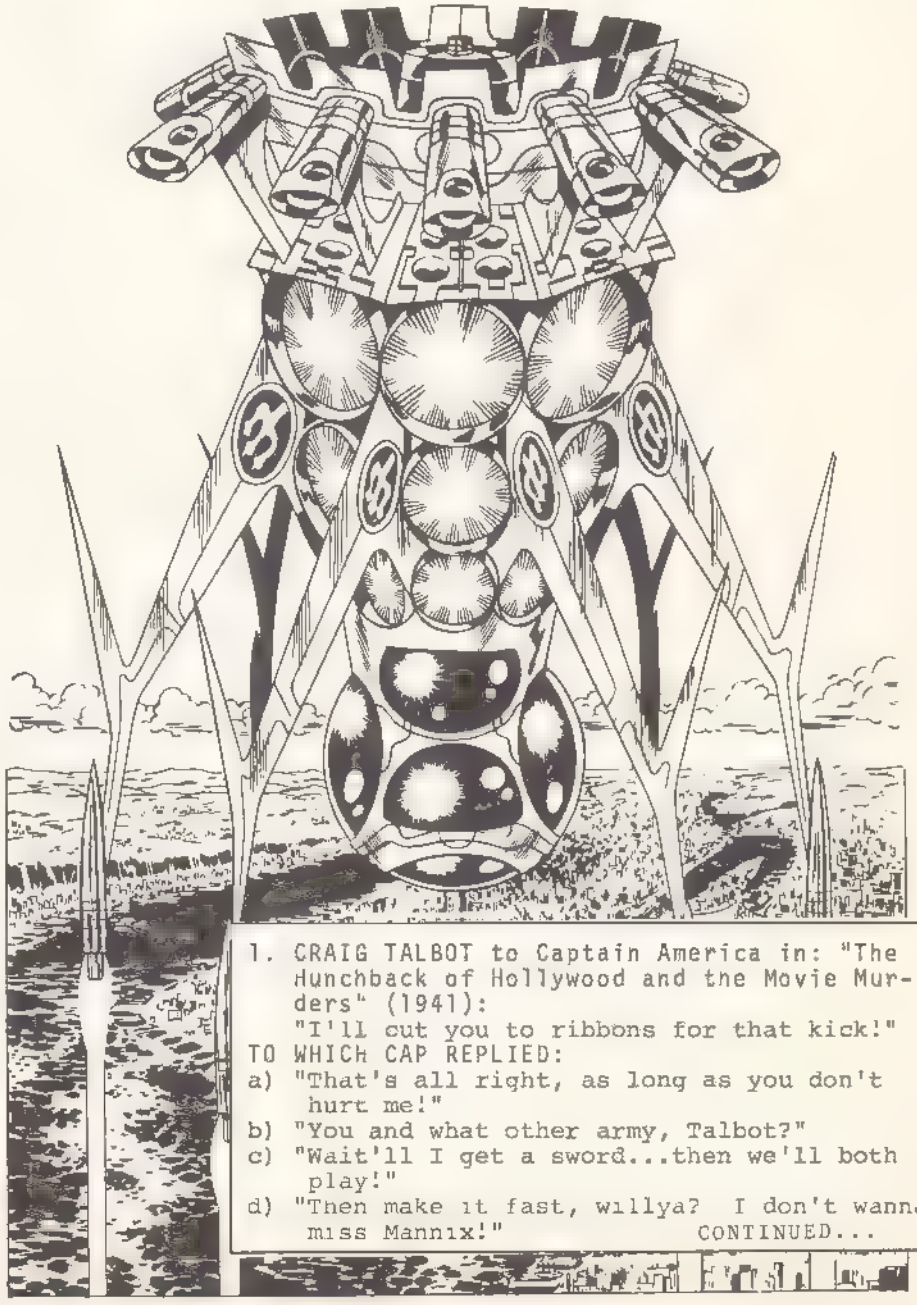
--Mark

BACK ISSUES

BACK ISSUES are stocked in limited quantities as a service to our readers. Copies of Marvelmania Monthly Magazine #1, as well as additional copies of this issue are available for one dollar each from us. To clarify this point, we make one mailing of each issue after which time that issue becomes a back issue. A limited number of issues are now in stock of our sixteen-page test issue published last October. Since supply is very low, we must charge a dollar each for these as well. Send to Dept. S.

If you follow TV GUIDE with any sort of regularity, you may have noticed a series of features on old movie dialogues. This series, engineered by old film-fan Harry Purvis never fails to intrigue us. You can, then, imagine how intrigued we were when Canadian Marvelmaniac NORM LABELLE graced our Post Office Box with his version of this feature, based on dialogue from old Marvel comics which are, you will admit, as interesting as anything you can find in an old movie. To take the test, merely read the line of dialogue given, keeping in mind the context it is presented in, and choose from the four responses which follow, which response you think was given in the actual comic. Once you have finished, check your answers and rating at the end, and remember...No peeking at your comics!

MARVEL READERS TEST



1. CRAIG TALBOT to Captain America in: "The Hunchback of Hollywood and the Movie Murders" (1941):
"I'll cut you to ribbons for that kick!"
TO WHICH CAP REPLIED:
a) "That's all right, as long as you don't hurt me!"
b) "You and what other army, Talbot?"
c) "Wait'll I get a sword...then we'll both play!"
d) "Then make it fast, willya? I don't wanna miss Mannix!"

CONTINUED...

TEST (continued)

2. PROFESSOR HORTON to the original Human Torch in "The Human Torch" (1939):
"We heard an explosion out here! What was it?"
TO WHICH THE TORCH REPLIED:
a) "A rat dealt out justice to himself, Horton!"
b) "I was just popping some popcorn, darn it! Can't a guy have any fun around here?"
c) "Maybe I'll tell you Horton...someday!"
d) "Never mind, Pop--It's too late now!"

3. CAPTAIN AMERICA to Miss America in "The Crime of Ages" (1946):
"Well, what do we do about the challenge?"
TO WHICH MISS AMERICA REPLIED:
a) "What challenge?"
b) "We'll take it, of course! Hmph! He can't bluff us!"
c) "I don't know. We'd better talk to the others about it, first!"
d) "Shuddup and pass me the salt!"

4. A RED AGENT to Prince Namor in "Sub-Mariner" (1954):
"Not so fast, American swine! You'll get these blueprints over my dead body!"
TO WHICH NAMOR REPLIED:
a) "Who's talking about blueprints? All I want is my bottle of shampoo!"
b) "Any way you want it, pal--But I'm taking 'em now!"
c) "That suits me just fine, commie!"
d) "How dare you speak thus to a prince?"

5. A MAN to his wife in "Introducing Toro the Flaming Torch Kid" (1940):
"...In his hand! He's holding a piece of molten steel!"
TO WHICH HIS WIFE REPLIED:
a) "...And his hand isn't burned. What can it mean, Tom?"
b) "I--I don't believe it! It's some kind of trick!"
c) "He's a monster! He must be destroyed!"
d) "I didn't exactly think he was holding a wet noodle, stupid!"

6. THE VULTURE to Spider-Man in "The Return of the Vulture" (1963):
"Hah! You blundered right into my trap... as I knew you would!"
TO WHICH SPIDEY REPLIED:
a) "Well, mercy me!"
b) "I'm not done in yet, madman! As you'll soon see!"
c) "Well, ya can't win 'em all!"
d) "I knew I had done something wrong!"

7. A COMMUNIST SPY to his comrade in "The Patriot" (1943):
"Der Yankee dog vill make fine food for der fishes...eh, Grosse?"
TO WHICH HIS COMRADE REPLIED:
a) "Gee willickins, you sure talk funny!"
b) "Ya--A fitting end for such a pig!"
c) "Ya--America's loss is der shark's gain!"
d) "You bet your sweet bippy!"

8. THE THING to Mr. Fantastic in "Prisoners of Kurrgo, Master of Planet X" (1962):
"Well, big brain! You got us into this! What do we do now?"
TO WHICH REED REPLIED:
a) "I dunno, Ben. What do you want to do?"
b) "I don't know. We need a plan!"
c) "I don't know. Let's ask Irv Forbush!"
d) "I don't know, Thing, but this is no time for squabbling. We've all got to think!"

9. RICK JONES to the Hulk in "The Gladiator From Outer Space" (1962):
"Hulk, you did it! YOU DID IT! They've gone!"
TO WHICH THE HULK REPLIED:
a) "What did ya expect, half-pint? I wasn't playin' for fun!"
b) "HAH! Nobody can beat Hulk!"
c) "...And high time, too! They had baaad breath!"
d) "Groovy!"

10. PRINCE NAMOR to the original Human Torch in "The Human Torch and the Sub-Mariner Meet" (1940):
"It's melting! BAH! I'll fix you, hot stuff!"
TO WHICH THE TORCH REPLIED:
a) "If you do, I'll scream!"
b) "Maybe!"
c) "Aww, your grandmother has a busted surf-board!"
d) "I wouldn't bet on it, water rat!"

ANSWERS
1--c, 2--a, 3--b, 4--b, 5--a, 6--a, 7--c, 8--d
9--a, 10--b

RATING

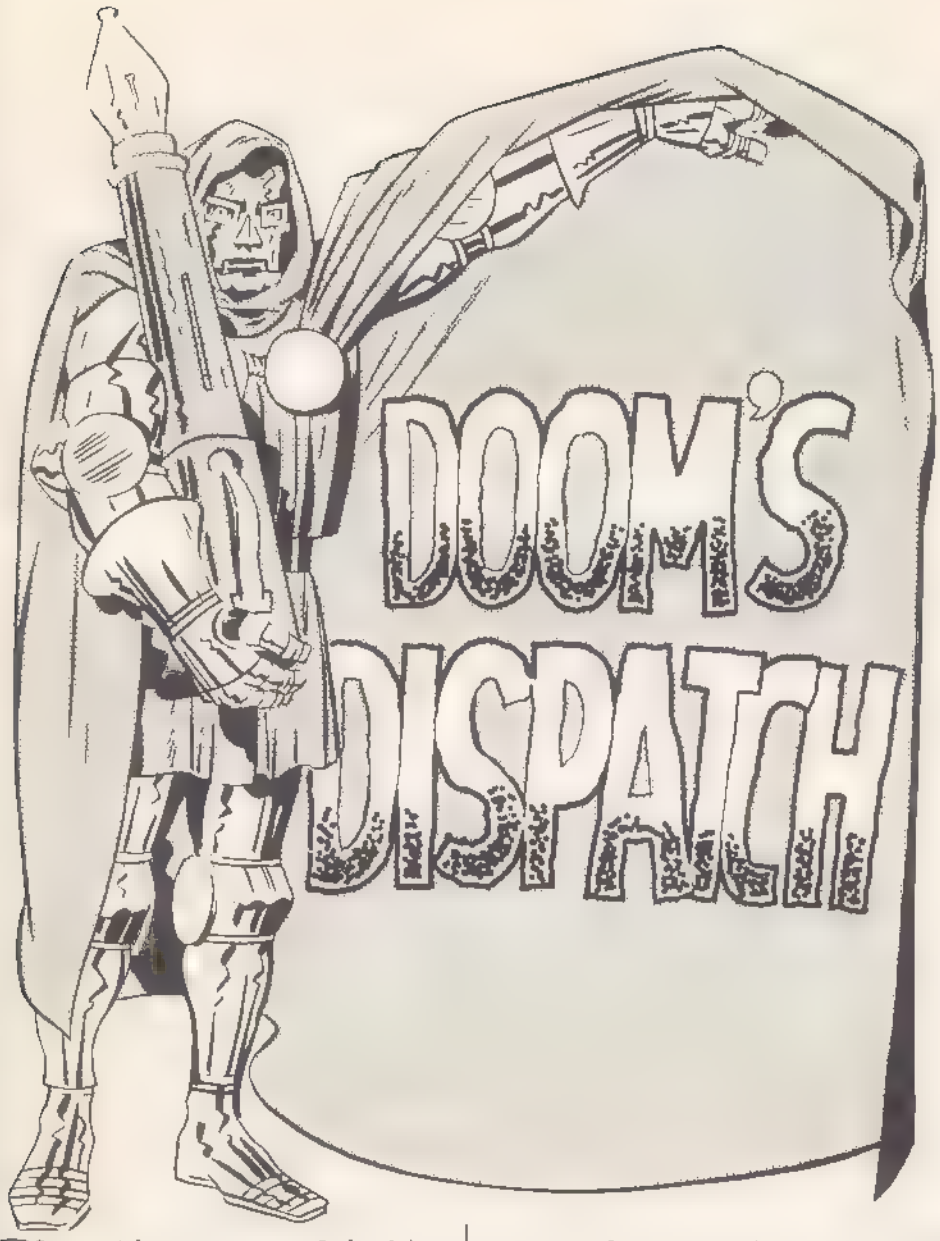
10 CORRECT
CONGRATULATIONS! You are a perfect Marvelite and know your Marvel mags by heart. Consider yourself no-prized.

7, 8, or 9 CORRECT
NOT BAD AT ALL! You're a great Marvelite, but next time, try to have the maximum!

5 or 6 CORRECT
POOR! Snap out of it, man! You know you can do better. Your punishment: Go tell Dr. Doom he's an ugly creep.

LESS THAN 4 CORRECT
HOOOO-BOY! Where've you been, pal? Forbush's Rest Home for Tired Marvelites? Next time you get a score like that, you get instantly zapped by Artie Simek's electric toothbrush. Clear? Your punishment: Go sit in a corner and read the new Lois Lane seven times, or Go indian wrassle with Dum Dum's mother-in-law! (If I were you, however, I'd take the first choice!)

DAVE CUCHRUIII



Greetings, you oafs! This is Victor Von Doom here speaking...Master to you lesser individuals. It pleases me that the response was so great to my last column, however it grieves me to say that I shall be unable to continue my writing for the publication known as MARVEL-MANIA Monthly Magazine due to the fact that time is quite precious here at the Latverian Consulate and Affairs of State press hard upon my schedule.

I therefore find that I have not the time to continue in the capacity of columnist for this meager magazine and must turn the assignment over to a lesser individual. But fear not that this supreme column shall fall into the class of the lesser, for I made my choice for a successor wisely, as the monarch I am...And chose a knave from my castle to fill the void in whatever way he can. He is inherently qualified to assume this position of tremendous responsibility, inasmuch as he is the Keeper of my Paneloligical Masterpieces. (In other words, he cares for my comic book collection) A devoted comics fan is he, a pasttime I do not ordinarily indulge in. I deem it fitting that he be the one to handle this column and answer the many questions submitted about my many foes and myself...

Bruce Simon here! This is a pretty neat dungeon Doc set up for me here. His comics collection is over there by the chains...My typewriter is by the rack...That Doctor is sure one heck of a sweet guy! But now, I'd better get to answering a few questions or Doc will take away my Gravy Train, so onward...

Q I would like to know how many times Doctor Doom fought the F.F. and in what issues.

--Daniel Horton
Detroit, Mich.

A I thought I would ask Doc about the issues and then I realized that he doesn't read comics. If he ever saw what Stan and Jack wrote about him, HOO BOY! But, I can help you with the issue numbers...F.F. fought Doom in #5, 6, 10, 14, 15, 23, 39, 40, 57-60, 84-87, F.F. Specials #2 and 3, and in F.F. #100, there was a Doom android. He also fought other Marvel heroes in Spidey #5, Daredevil #38-39, Avengers #25 Sub-Mariner #20, Diablo in Marvel Super-Heroes #20, and he controlled the Yellow Claw in a SHIELD series.

Q In F.F. #85, on pgs. 18 & 19 Doom is seen without a mask, having his picture painted. How can the artist stand seeing his face when it took Doom himself almost eight years to get accustomed to it?

--Allen Korinek
Azusa, Calif.

A I asked the artist and he replied that, considering the modern art of today, Doc's face isn't <u>that</u> hard to take!

Q A friend of mine says that Captain America's shield is made of metal, but I know you will agree with me that it is made of a super-hard plastic. Will you please set this imbecile straight?

--Bruce Golden
San Diego, Ca.

A I'll set <u>you</u> straight! The good Captain's shield is made of meteorite metal of terrific strength and durability!

Q My subservient self humbly begs a sapient rejoinder to my rogatory missive to you, omnipotent derivation of pansophy. The query of which I spoke is: How is Namor the Sub-Mariner, abased canine that he is, related to the Golden-Age character, Namora? I cognize the verity that she is his cousin but I long to know by what progenitor she is in kinship linked to that cyanic-cutaneous cur. I apotheosize your sacrosanct appellation for

CONTINUED...

DOOM'S DISPATCH! (continued)

merely taking notice of me and going to the supreme taxation of your great benevolence by granting me a response.

--Jeffrey Jullich
Parsippany, N.J.

A. Maybe!

...Bob Garrison of Independence, Missouri has just deluged my motley little desk with four questions, so here they are...

1. Q. Who drew the Spider-Man and Fantastic Four T.V. shows?

A. About a third of the layout work for the Spidey show was done by Mike Royer who, since he did most of his work at home, did not receive the credit he deserved for his work. The balance of the layout and design work for the first season (18 shows) and two from the second were handled by C. L. Hartman, Joel Siebel, Herb Hazelton, and--on a limited basis--Mel Keefer. The second season which was actually very few shows was produced in New York and relied on a great deal of leftover footage from the first, as well as the layout talents of Gray Morrow. As for the Fan-

tastic Four show, Kirby's designs were redrawn for animation purposes by Alex Toth, a name which should be familiar to any true comics fan. The actual drawings were done by the mammoth Hanna-Barbera crew which included such men as Sparky Moore and Mike Arens.

2. Q. Why do comic mags, as well as other magazines, date their issues ahead of time? Example: The Spider-Man I bought in April was dated in July.

A. Two reasons: One, it would not be advisable to have a May issue, for example, on sale in June even if the next issue would not be out until July. Secondly, the advanced date tells the newsdealer when this issue, if it has not been sold should be returned to the distributor.

3. Q. Will my comic mags mold if I keep them on a shelf in my closet without any protective covering?

A. Probably not, but to make sure, keep them in a dry area away from sunlight.

4. Q. How do you pronounce John Buscema's last name?

A. The first syllable rhymes with "view", the second rhymes with "tea", and the third is just a short "a" sound. There now, Bob Garrison, I have put your mind at ease..!

Q. Can you tell me how old Nick Fury was at the start of WWII and how old he is now?

--Andrew Nash
Westbury, N.Y.

A. The inimitable ramrod of the SHIELD fighting force has not ever revealed his age, but I'm sure that we can estimate by knowing that Fury's father fought in WWI, (as told in Sgt Fury #76) and was unmarried at that time. We also see that Nick joined the army in 1941, and was around 26 at the time. We can safely estimate that his age at the time of his S.H.I.E.L.D. adventures is no more than 55. (He sure is well preserved for his age, though)

Q. Daredevil #44 was supposed to have been inked by Vince Colletta, but it doesn't look like his normal work. Why?

--Lee Eric
Carson City, Nev.

A. You are laboring under a typographical error! The inking on that issue was actually done by Dan Adkins, despite what the credits may say!

Q. How can I get a Hulk sweatshirt?

--Barry Siegel
Los Angeles, Ca.

A. Seeing as how they are no longer available, your best bet would be the Salvation Army, although it is doubtful that anyone would want to part with their delightful and devistating Hulk duds!

I hear the tread of metal boots and the cracking of a whip. I'll have to close this column now...It's time to go down to the exercise yard. So come on, people - write some letters or I'm going to have to go back to being the Doc's meal time bib-tier! So if anything is bothering you, just send your questions to the Dear Abby of the comic world here at:

Doom's Dispatch
Marvelmania Magazine
P.O.B. 718
Culver City, Calif. 90230

I'll be here on pins and needles (literally, Doc!) waiting for your queries!

MARVELMANIA

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YOU'RE NOT STEPPING INTO THE RING--UNTIL YOU'VE SETTLED WITH KRAGG!
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--OR AN INNOCENT MAN GOES BLIND!!
MARVEL COMICS GROUP
THE PHOENIX--THE FIGHTER--AND THE MAN WITHOUT FEAR!

COMING SOON FROM MIGHTY MARVEL!

As one might imagine, Marvel never stands still. With the resignation of Jack Kirby came more changes than usual--Romita and Verpoorten are, of course, handling the Fantastic Four and forthcoming issues of that title will feature Namor the Sub-Mariner in guest-shots as well as a guest-villain appearance by Magneto. One issue of the F.F. done by Kirby was not consistent with the new Romita-conception of the strip and will therefore not be printed at the present time and held for future use.

Gil Kane and Johnny Romita are, as you know, handling the art on Spidey which will be guest-starring Dr. Octopus for the next few issues. Romita has inked two of Kane's issues as we go to press and may be doing more.

Herb Trimpe is handling the Silver Surfer now which may be reduced to a bi-monthly for a while. Trimpe was picked for this assignment because of the new image which Stan is working on for the Surfer. The Inhumans will continue to pop up frequently.

Since Trimpe has had to work the Surfer into his schedule, he has had to rush on the Hulk strip and John Severin has been called in to handle the inking chores. Hydra will be rearing its ugly face in future issues and a new character is being introduced shortly who promises to play an important part in the Hulk saga.

Neal Adams and Joe Sinnott will be handling the artwork on future issues of Thor. In the offing is "When Gods Go Mad"--a story which finds the God of Thunder trapped in the underworld of Hades!

John Buscema returns to pencilling Avengers and a new Avenger joins the group by the name of Red Wolf--An Indian super-hero.

Captain America will be pitted against Hulk, Batroc, Porcupine, and Whirlwind in days to come.

Captain Marvel guests in an upcoming Sub-Mariner.

In a forthcoming Iron Man story, you'll meet the Monster Master. Allyn Brodsky is now handling the story-line for the Golden Avenger. Heck continues to pencil, although there is still an issue pencilled by George Tuska which hasn't been used.

Conan goes on sale in July. Thomas is handling the complex story-elements with Barry Smith pencilling. Dan Adkins inked #1 and Sal Buscema inked #2, which features the "Lair of the Beastmen".

The Dr. Doom strip in Astonishing Tales is being drawn by Wally Wood and colored by Tom Palmer. Thomas did the story in the first two with Larry Lieber taking over in #3.

Barry Smith takes over pencilling Ka-Zar after the two Kirby issues. No replacement has been chosen yet for Kirby on the Inhumans (He pencilled four) but John Buscema has dropped the Black Widow strip and Gene Colan is taking over with #3.

New from Marvel is Spoof! It's a humor mag which'll have you in the newsstand aisles, rolling with laughter. (Well, maybe not that much, but it's good!) Marie Severin and Stu Schwartzberg will handle much of the art and among the writers are Len Wein who wrote the first issue's "Clod Squad" T.V. satire. Also in #1 is "Darn Shadows" and a movie satire--"Marooneded".

Marvel also has a new 25¢ mystery/fright comic on the way.

Coming up in the weird-type books are stories by Berni Wrightson, Ralph Reese, Richard Buckler, and Jack Katz, who worked under the name of "Jay Hawk" on the Sub-Mariner strip, some time back. Buckler is also working on a new strip--Details next time!

This year, you'll have more Marvel King-Sizes to get than you could ever hope for! The list includes: Fantastic Four, Spider-Man, Thor, Iron Man, X-Men, Captain America, Hulk, Sgt. Fury, Avengers, the Sub-Mariner, and Daredevil. At about the same time the Thor annual comes out, you'll also be pleased with Special Marvel Edition #1--the first issue of a new quarterly which features Thor and Tales of Asgard tales to delight you!

As for the contents of some of these wonders, the FF battle Sub-Mariner, Spidey is engaged in battle with the FF, the Chameleon, the Vulture, and "Just a Guy Named Joe"--which means that this issue contains some of Ditko's very first Spidey stories as well as his very last. Iron Man faces Sub-Mariner and the Titanium Man, while Sub-Mariner in his own King-Size Special goes off on the Quest. Special Marvel Edition #1 features Thor versus the Absorbing Man and the Grey Gargoyle.

Ka-Zar #2 will reprint Ka-Zar's encounter with Daredevil and the Plunderer. For the time being, there will be little--if any--new material in 25¢ mags from Marvel, as the staff is concentrating on the 15¢ ones, primarily.

That about closes our news report for this issue except to call your attention to the forthcoming covers being displayed on the preceding page and to warn you that many of the events listed on this page are several months off and some may still be changed, as they are only in the planning stages. We would like to acknowledge the assistance of Roy Thomas and Mimi Gold in helping compile this bevy of information!

CONTEST Announcement!

MARVELMANIA'S FIRST CONTEST!
We need a club insignia and we need a club slogan and you can help us with both! Submit an idea and win fabulous prizes!

FABULOUS PRIZES!
We're giving away original art by some of the Marvel masters as prizes in this great competition! The winners will receive a liberal amount of art which will, no doubt, become the pride of their collections

THE JUDGING!
Entires will be judged by a panel selected by our staff on the basis of neatness, originality, aptness of design, and age of entrant. There will be several winners in each of the two events and a special bonus of original art will be presented to the members who send in the entries we adopt as our permanent club slogan and club insignia.

THE RULES!
All Marvelmania members are eligible. Employees of this company, past or present, and their relatives are not. All entries become our property and cannot be returned. Some of the best submissions, as well as the names of the winners, will be published in a future issue of this magazine. In case of two similar entries winning, the one with the earliest postmark will receive the prize. One winner allowed per family and decisions of our judges are final.

All entries must be in our hands no later than June 30, 1970 and the winners will be announced in an issue of this magazine, shortly after.

Club Insignia Competition:
Design an insignia for the club. It should be drawn in black ink and should be no larger than 3" square, although it may be in any shape. It should have the name of the club on it and may or may not have a Marvel character on it. The design is up to you.

Club Slogan Competition:
Think of a slogan for the club. It may be any length, but should be kept brief. It should have the name of the club in it and you should keep in mind the spirit which a slogan for such a club should express. Some ideas to get you started are...

"Make Mine Marvelmania!"

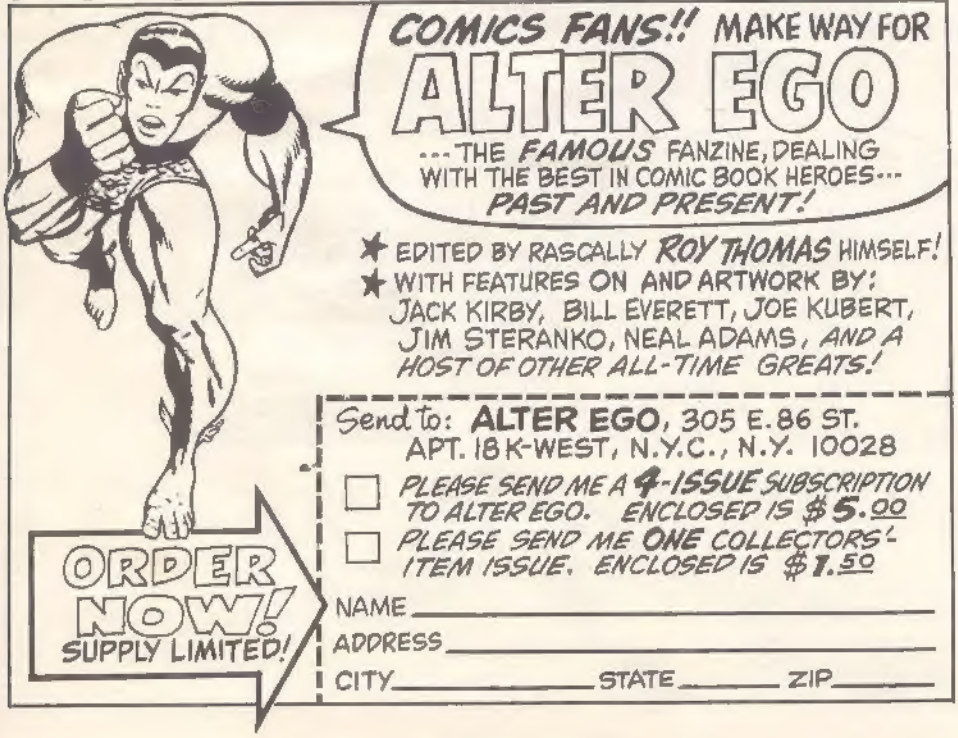
"Comic books are good for you! Join Marvelmania!"

"In Marvelmania Speramus"
(THAT'S LATIN, IGNORAMUS!)

Please write your name, address, and age on the back of all entries!

The address for the contest is
MARVELMANIA--Dept. R
P.O.B. #718
Culver City, Ca. 90230

...And, just in case you haven't heard, (And in that case, you have to be the only one) our own Roy Thomas has resuscitated his own magazine which he published in the days before he began writing comic books. Alter-Ego covers all aspects of comicdom and all companies and we're pleased to be able to present an ad for it here. (The fact that Roy is running one of our ads in his upcoming issue has nothing to do with it!) And, no--you don't have to cut up your Marvelmania Magazine to order A-E...Roy'll gladly accept a facsimile of this coupon!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COMING SOON!!

In forthcoming issues, you'll be seeing more goodies than you can shake an Uru hammer at!

Starting next month, you'll be seeing the Spider-Man daily strip written by Smiley, drawn by Romita, and never-before-published! This is a strip done for newspaper comic strip pages and never used. See Spidey tackle the Phantom Burglar!

Next month's cover? Starhawk by Dan Adkins! And in future months, we'll be bringing you details on this never-used Marvel hero.

Coming soon is an interview with Jim Steranko.

You'll also be seeing pages from an unpublished Dr. Doom story by ABC-TV courtroom artist Bill Lignante.

And the story of how the Marvel TV cartoons were made is coming your way as well as the nuttiest article ever in the last eight pages next ish!

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ALSO IN THIS ISSUE:
AN IMPORTANT MESSAGE TO YOU, FROM THE EDITOR--ABOUT THE NEW AMAZING!